



OCT.  
5 to 9  
14 to  
24  
WSU

CONRAD  
CORT  
DAVIS  
McCALL

PAIK  
SHARITS  
YALKUT

# LUMINOUS REALITIES

Photo  
Cincinnati  
Zoo



LUMINOUS REALITIES

Projection and Video Art

David Cort  
October 5-9, 1975

Tony Conrad  
Douglas Davis  
Anthony McCall  
Nam June Paik  
Paul Sharits  
Jud Yalkut  
October 14-24, 1975

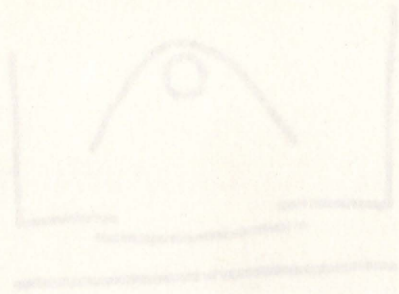
Wright State University Art Gallery

William Spurlock, Gallery Director

Jud Yalkut, Guest Curator

William M. Spurlock, Director  
Wright State University Art Gallery  
Dayton, Ohio



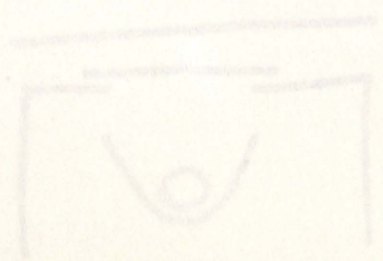


"Luminous Realities" is part of a continuing series of exhibitions devoted to the exploration of concepts and processes in contemporary art. The present exhibition weds artistic sensibility to modern technology by utilizing the talents of seven contemporary artists working with video and projection devices as their media. David Cort explains video and projection art as a process. The classical painter expresses an abstract idea on canvas, but I think a video artist expresses an idea through a process. Art for a video artist is the creative process, art for the audience is the participation.

The following catalogue attempts not only to serve as a record of the exhibition but also to introduce the reader to the work of the seven participating artists: David Cort, Tony Conrad, Douglas Davis, Anthony McCall, Nam June Paik, Paul Sharits, and Jud Yalkut. It is intended to be an introduction to the oeuvre of important contemporary artists brought together for the first time in a single exhibition.

Like most exhibitions, "Luminous Realities" would not have been possible without the collaboration of many individuals. Thanks to Mrs. H. Warren Kampf and the Dayton Art Institute for the loan of the splendid Buddha for use in the installation by Nam June Paik. For their suggestions and cooperation in the loan and alteration of projection and video equipment we wish to express our gratitude to members of the university professional staff who include Larry Dyer, director of telecommunications; Vernice Osborne, head of media distribution; and Jack Kern, head of media equipment repair. Special thanks to Christopher Hayman, art department staff technician, for his superb efforts in the fabrication of many structures which are pertinent and essential to the exhibition. Lastly we offer our most profound gratitude to the seven artists who have participated in the exhibition and particularly to Jud Yalkut, a member of the faculty of the art department, who is not only a participating artist, but the guest curator of the exhibition - and the individual most responsible for its success.

William H. Spurlock, Director  
Wright State University Art Gallery  
Dayton, Ohio









TONY CONRAD (American, 1940 - )

### SHADOW FILE

SHADOW FILE is a work which was initiated in 1972, in the form of a scattered set of tattered notes, and in the accumulation of the first items of material and information necessary for a realization. I would guess that the trigger for the inception of my interest in this piece was a responsiveness to questions that people had asked me about YELLOW MOVIE (date). Comprising in fact a whole family of hundreds of works, the series YELLOW MOVIE (date) was an exploration of questions of film duration, making, and presentation; each work comprised a panel or sheet of paper (the film base) which was hand painted with cheap, color-changing house-paint (the emulsion material). Many of the misconstruals of my work in the YELLOW MOVIE (date) series had to do with their resemblance to paintings and the tremendous time scale of the films, which could "run" without perceptible change for weeks, months, or longer at a time.

I became interested in light sensitive systems which could concretize and extend my communicative concerns, but which would remain active over a temporal interval that would be much longer than the normal film. The photochromic panel which is central to SHADOW FILE exhibits the exceptional and particularly desirable property of having a double layer of temporal organization.

1) Over a shorter range (seconds, minutes, hours) the panel changes visibly in response to images which are projected upon it. The light sources for projection are very intense, and lenses are not used in image formation; the particular sort of projected images I am talking about are usually called "shadows". The photochromic panel is sustained in a condition of equilibrium, so that shadow images will be stored during a comparatively brief exposure (on the order of one minute), but will in time (on the order of 15 minutes) fade toward the overall equilibrium color.

2) Over the longer time range (weeks, months) the panel exhibits a deteriorating sensitivity to shadowed images; it ages. This second order of activity is that which is particularly interesting to me personally. At the point where a plateau of inactivity is evident, the shadow changes in the panel will become elusively indistinct; perhaps they have then become indistinguishable from the total history of images which all remain at some asymptotically indistinguishable level of detection within the image area. The memory of image dissolves into the memory of function, the lifespan memory of the work.

Ordinarily, an artist presenting work in a projected-image medium offers a particular program of content, and the character of his or her



day-to-day activity has much to do with the organization of the content images. In the case of SHADOW FILE, the work content has little to do with short-term programming, and much more to do with the application of materials to a setting in which projection and storage themselves are the media. As the setting, in which shadow information may be incorporated into the immediate visual surface in a variety of ways, is more central than the shadow content, and also whereas it is fun to do the kind of image programming that I have said artists often do, the SHADOW FILE is designed to encourage participatory exploration on the part of the viewer.

When someone comes upon the piece, he or she will find it necessary to understand the short-term storage mechanism in order to perceive the presence of longer-term meaning. As the viewer explores the space of the light projection area, he or she shortly discovers the presence of the image storing mechanism, perhaps by shadowing his or her own body on the photochromic screen. The circumstances and space themselves, rather than a metaphysical device, direct the substantiation of a correspondence between the viewer and the work.

I have denigrated the importance of the momentary image on the screen, not because it forms this bond to the viewer, but because of that habit of thought that makes any image a representation, in an artistic sense, of the corresponding subject. SHADOW FILE may find itself actively serving the viewer's whim in presenting representational imagery of the viewer's devising, and I find this tangent of the work entertaining. However, a more intrinsic characterization of the imaging mechanism discloses the way in which I could say I might prefer to have the imaging relationship approached. The screen where projected images are formed is constantly being exposed. This means that shadow images which change over the shorter time periods (minutes, seconds) will blur, the exposure of SHADOW FILE is not momentary, like that of a photo, so there is an integrative function at work during the full time of projection. In a particular sense, time as well as space are subjected to projective reduction. This particular way of experiencing time, as a projectable commodity, suggests the presence of a temporal concern which can be fully realized only as SHADOW FILE commences aging.

Tony Conrad  
June, 1975



## SHADOW FILE: SOME TECHNICAL NOTES ON THE MATERIALS AND INSTALLATION

Overall: SHADOW FILE is a built-in, longer term exhibition work, suitable for gallery installation. As shown in the accompanying diagrammatic representation, it includes the following components.

- 1) Projection screen. Loosely stretched inside a free standing frame of firring strip (black), supported at the sides by wings of black plywood. The screen itself measures six feet high by eight feet wide, and consists of a light-diffusing acetate coated with Vari-Light 316A Photochromic Lacquer.
- 2) Ultraviolet source. The unit will require a 1,000 watt high pressure mercury arc lamp, suitably housed (with fan and venting), with a simple optical system containing a five inch square aperture fitted with #36 Wratten filter and perhaps a simple condenser.
- 3) Visible light (bleaching) source. Like the UV lamp, this source will operate at about waist height, and will contain a ventilated lamp with a filtered aperture. The lamp will be a 2,000 watt photographic flood, with a five inch square #8 Wratten filter.

Photochromic panel. Photochromic materials turn color and get darker when they are exposed to ultraviolet light. The sensitivity of the material is very low, so that even very bright lamps require substantial exposure times to fully darken the material. The VL-316A photochromic lacquer which is used here turns from light pink to a darker red violet. Curiously, visible light (with the UV light filtered out) causes bleaching to occur; this is the reverse of the darkening reaction. That is, once the panel is made dark, it can be restored by exposing it to intense visible light. It will also gradually return to the light (pink) state by itself in the dark, as for example by sitting over night. If both UV and visible light are present, both bleaching and darkening reactions occur at the same time, and the panel reaches an equilibrium condition, at which its color will depend upon the relative amounts of UV and visible light stimulation.

In SHADOW FILE, the UV and visible light lamps will operate simultaneously on opposite sides of the screen. Thus, without a person or object in the way of the lamps to form a shadow, the screen will find a medium equilibrium point and remain that color. If there is a shadow on one side or the other of the screen, the color will change within the shadow area, and will remain for a time after the shadow is gone. The shadows formed by the UV lamp will contain only visible light, and will become lighter. The shadows formed by the visible light lamp will contain only UV light, and will become darker. Where shadows are formed on both sides of the screen in an overlapping pattern, a new equilibrium point will be approached by the screen, at a speed determined by complex interactions of particular circumstances.

VL-316A photochromic material is not usually used in environments where competing dark and bleach reactions are constantly present. This is due to the eventual (and in this case desired) fatiguing of the system. It is similar to the material that was used in the early self-darkening sunglasses, which were notorious for "wearing out".



## VL-316A PHOTOCROMIC SYSTEM

### TYPICAL CHARACTERISTICS

#### FORMS AVAILABLE:

VL-316A PL 1/16	OPTICAL COATING ON 1/16 INCH THICK ACRYLIC SHEET
VL-316A LAM	PLASTIC BONDED BETWEEN GLASS PLATES
VL-316A-P	COATING ON PAPER
VL-316A	COATING LACQUER

#### COLOR REACTION:

LIGHT PINK TO RED VIOLET

#### LIGHT TRANSMISSION CHANGE:

92% to 45%

#### ACTIVATING WAVELENGTHS:

FORWARD (DARKENING)	ULTRAVIOLET	TO 425 mu
REVERSE (BLEACHING)	VISIBLE	475-600 mu

#### MAJOR VISIBLE ABSORPTION:

OPEN STATE	NONE
ACTIVATED	BROAD 475-625 mu -- PEAK 550 mu

#### FORWARD REACTION TIME:

SUNLIGHT - U.V. AND VISIBLE COMPETING REACTIONS	
ULTRAVIOLET F6T5BLB	30 SECONDS

#### REVERSE REACTION TIME:

IN DARK	1 HOUR
SUNLIGHT UNDER U.V. FILTER	15 SECONDS

#### SPECIFICATIONS:

##### VL 316A PL 1/16

- OPTICALLY TRANSPARENT
- MAXIMUM SIZE 36 x 48 INCHES IN 1/16 THICKNESS
- AVAILABLE IN LARGER SIZES 1/8 AND 1/4 INCH THICKNESS

##### VL 316A LAM

- OPTICALLY TRANSPARENT
- 0.015 INCH PLASTIC INTERLAYER BONDED BETWEEN GLASS PLATES
- MAXIMUM STANDARD SIZE 10 x 12 INCHES

##### VL-316A-P

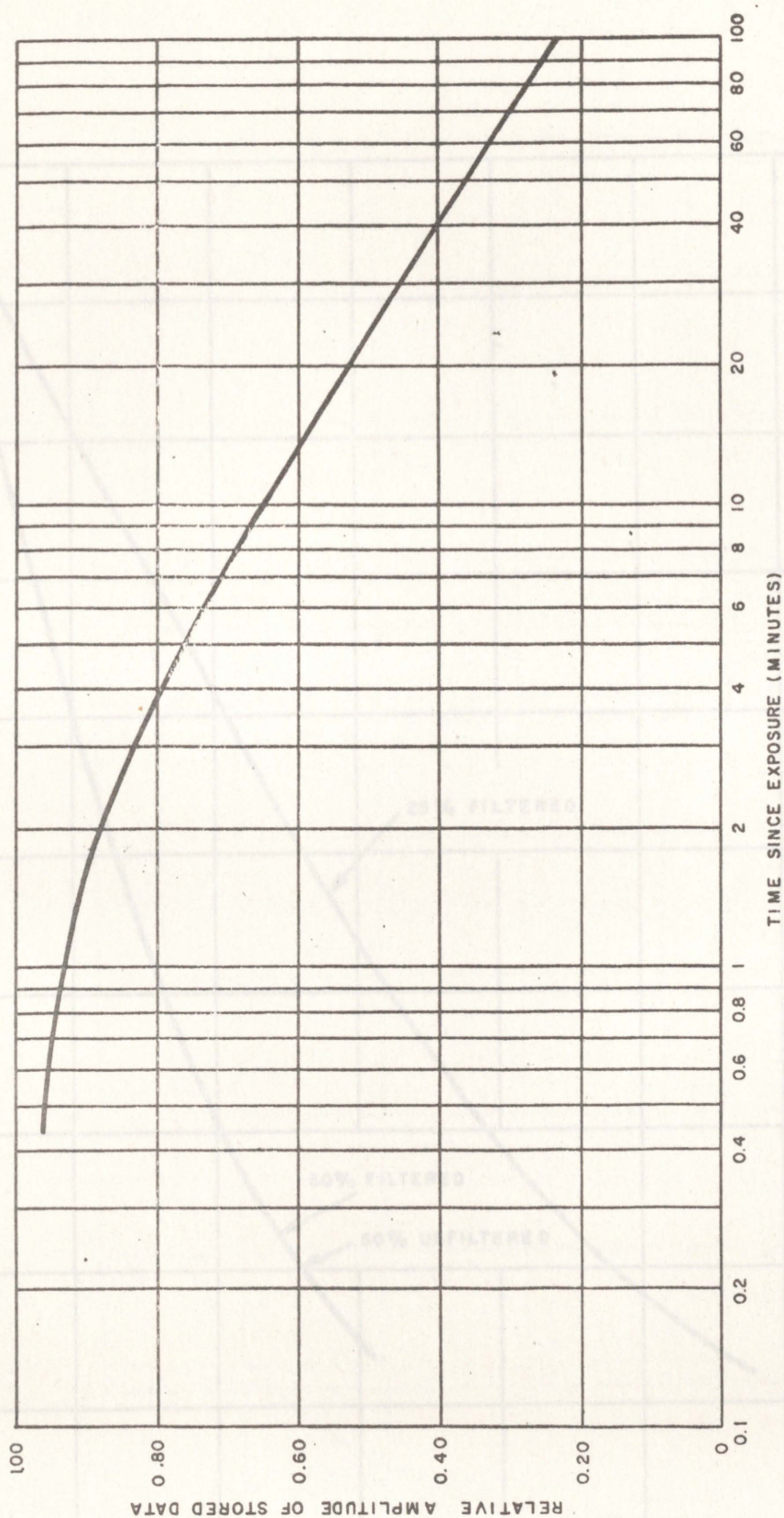
- WHITE PAPER
- STANDARD SIZE 8 $\frac{1}{2}$  x 11 INCHES
- SPECIAL SIZES AVAILABLE

##### VL-316A LACQUER

- SOLVENT BASE LACQUER - 24% SOLIDS - SP. GR. 0.92
- APPLICABLE BY USUAL LACQUER TECHNIQUES, SPRAY, BRUSH, DIP, ETC.
- COVERAGE APPROXIMATELY 60 SQUARE FEET PER POUND

VARI-LIGHT CORPORATION  
CINCINNATI, OHIO 45242

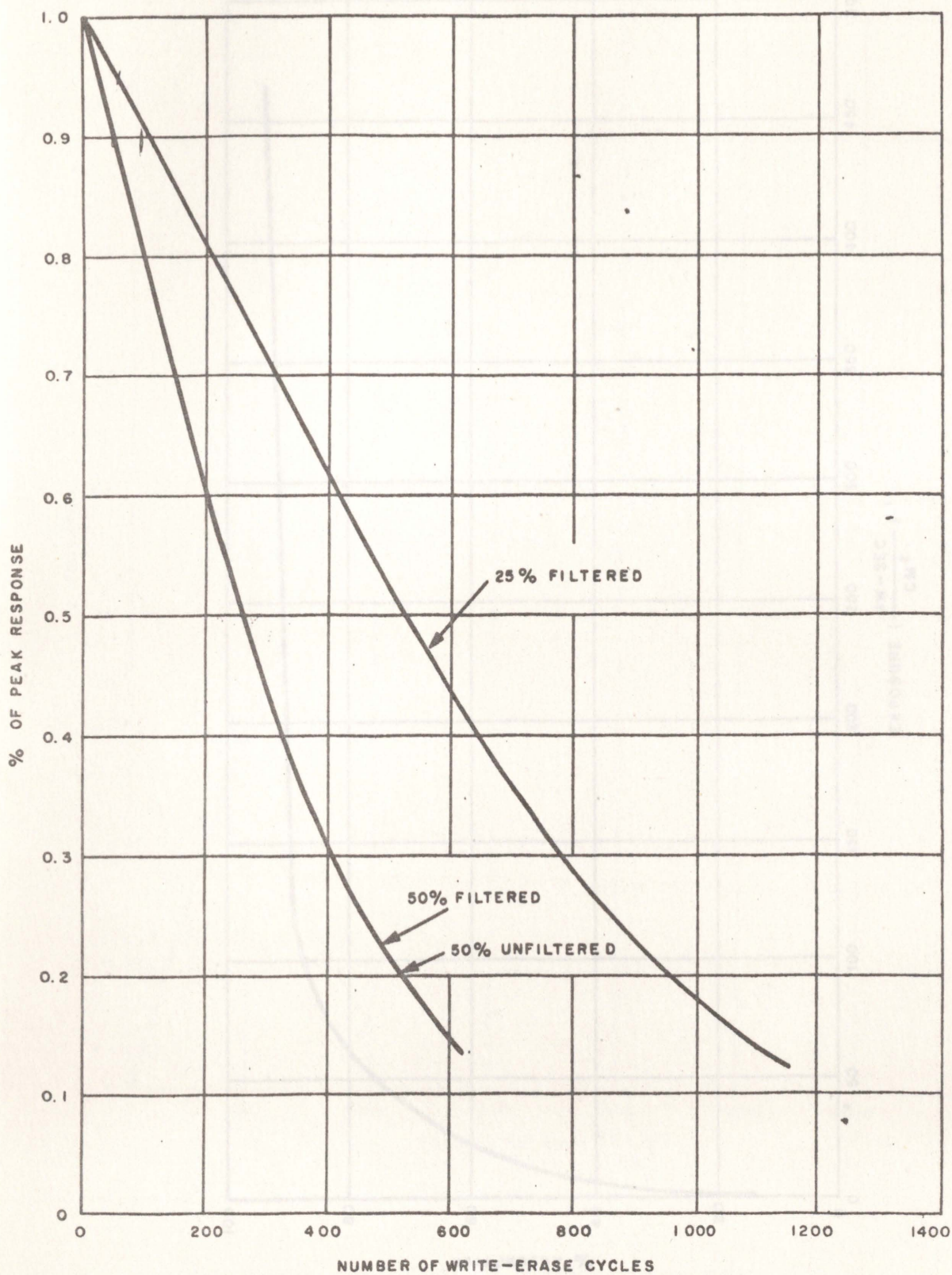




STORAGE CHARACTERISTICS, VL 316A.

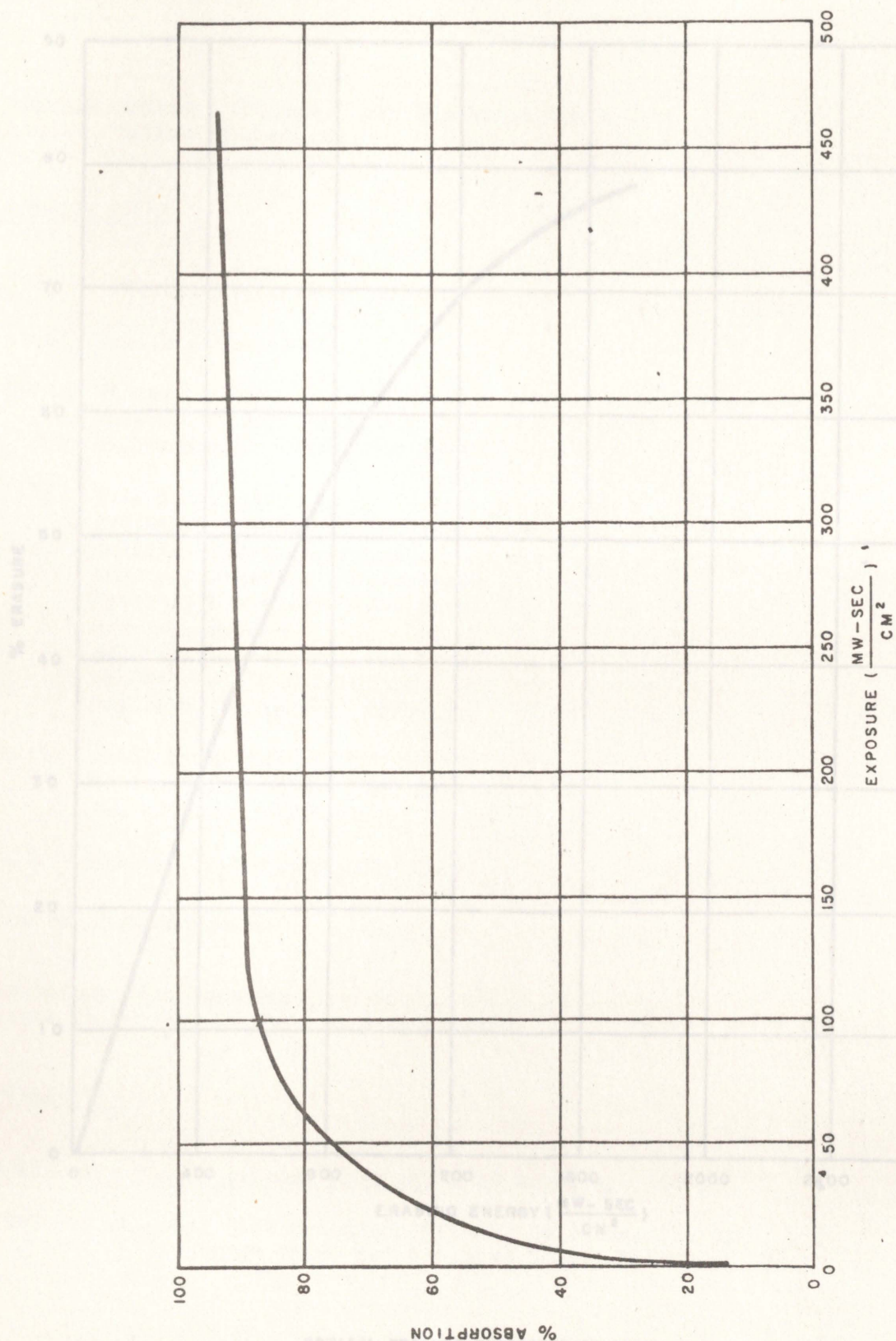
WRITE-ERASE FATIGUE, VL 316A - FILTERED EXPOSURE AT 300 mμ





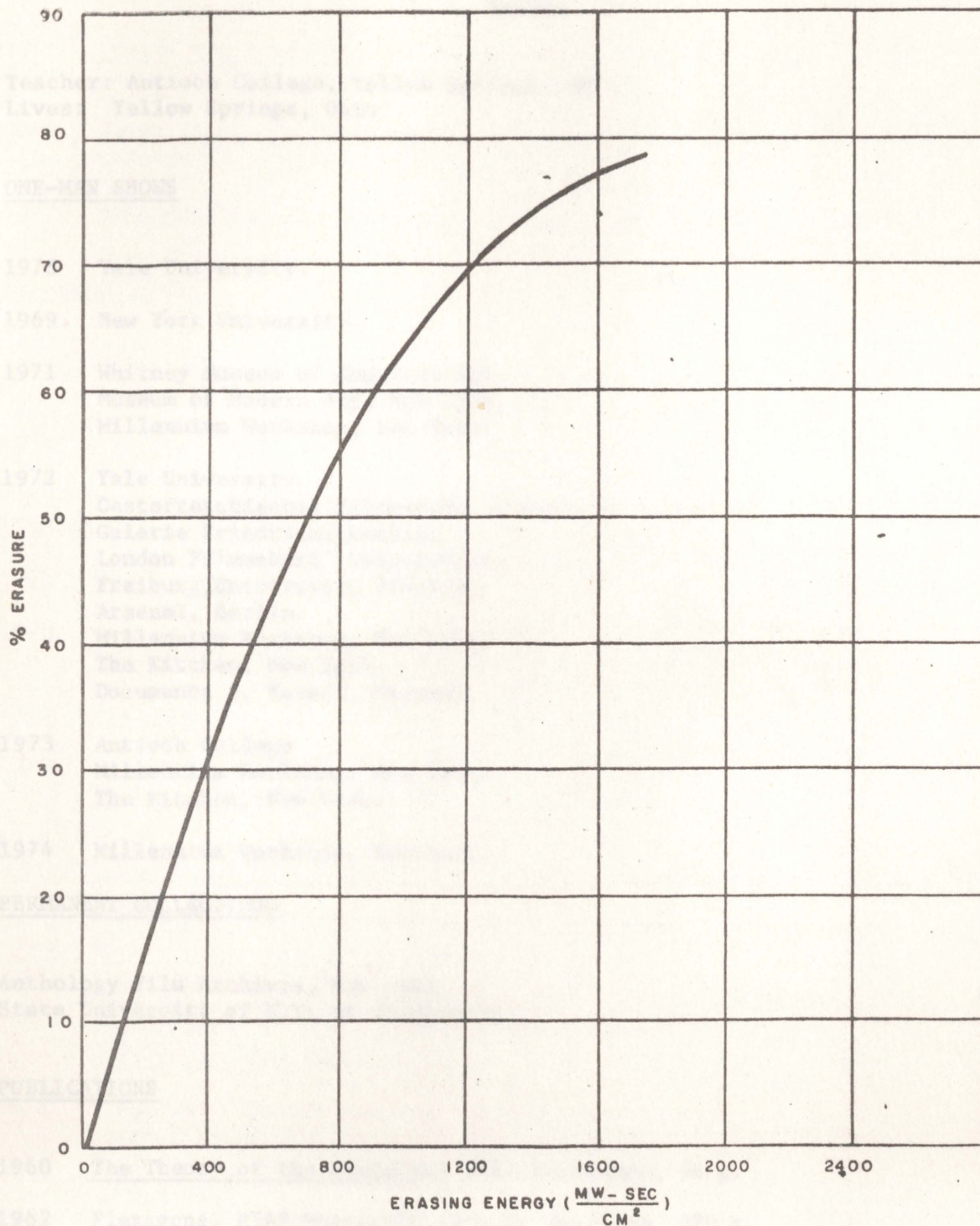
WRITE-ERASE FATIGUE, VL 316A - FILTERED EXPOSURES AT 366 mμ





EXPOSURE CHARACTERISTIC, VL 316-A  
EXPOSING WAVELENGTH 366 mμ





OPTICAL ERASURE CHARACTERISTICS, VL 316A



TONY CONRAD

Resume

1966 Inside the Dream Syndicate and others, in Film Culture, No. 41.

Teacher: Antioch College, Yellow Springs, Ohio

Lives: Yellow Springs, Ohio

1969 Tapes made for the records and tape recorders, composition 1961, excerpted in John Cage's Notations, 1969.

ONE-MAN SHOWS

1973 One of the Dream Syndicate, LP recording, released in England.

1976 Yale University.

1969 New York University.

1971 Whitney Museum of American Art.  
Museum of Modern Art, New York.  
Millennium Workshop, New York.

1974 One of the Dream Syndicate, LP recording, released in England.

1972 Yale University.  
Oesterreichisches Filmmuseum, Vienna.

Galerie Friedrich, Munich.  
London Filmmakers' Cooperative.

1968 Freiburg, University, Freiburg.  
Arsenal, Berlin.

1970 Millennium Workshop, New York. (with Beverly Grant Conrad).  
The Kitchen, New York. (with Beverly Grant Conrad).  
Documenta 5, Kassel, Germany.

1971 One of the Dream Syndicate, LP recording, released in England.

1973 Antioch College  
Millennium Workshop, New York.  
The Kitchen, New York. (see attached list).

1974 Millennium Workshop, New York.

PERMANENT COLLECTIONS

Electronica 4-V, Brins Damaged.

Anthology Film Archives, New York.  
State University of N.Y. at Binghamton.

Deep Field 7360 (200' version).

PUBLICATIONS

1966 Yellow Springs Home roll.

Three Film Feedback.

1960 The Theory of the Flexagon, RIAS Monograph, 46 p.

1962 Flexagons, RIAS Monograph with D. Hartline, 370 p.  
(Research Inst. for Advanced Study, Baltimore, Md.)

Photograph of Pauline MDP.

RAW EK 7360.

7360 Sultyski.

Picked up 150 (twelve versions).

First Film Feedback.



Tony Conrad

- 1966 Inside the Dream Syndicate and others, in Film Culture, No. 41.  
Letter to Peter Yates, Arts and Architecture, Feb. - Mar.
- 1969 Three Loops for Performers and Tape Recorders, composition 1961, excerpted in John Cage's Notations, 1969.
- 1973 Outside the Dream Syndicate, LP recording, released in England.

#### SELECTED REVIEWS

- 1972 "Some Formalist Principles in the Current American Avant Garde Film."  
R. Cornell, Studio International, October.
- 1974 "Vision." Malcolm le Grice, Studio International, July-August.

#### FILMOGRAPHY

- 1966 The Flicker, 30 Minutes.
- 1970 Coming Attractions, 78 minutes (with Beverly Grant Conrad).  
Straight and Narrow, 10 minutes (with Beverly Grant Conrad).
- 1971 Four Square, 18 minutes (with Beverly Grant Conrad).
- 1972 Ten Years Alive on the Infinite Plain, 20 - 200 minutes.  
Yellow Movie, several hundred realizations (see attached list).
- 1973 Film of Note, 45 minutes.  
Loose Connection, 55 minutes  
Deep Fried 7360.  
4-X Attack.  
Electrocuted 4-X, Brine Damaged.  
Curried 7302.  
Deep Fried 4-X Negative (2 versions)  
7302 Creole.  
Deep Fried 7360 (200' version).
- 1974 (Untitled - Yellow Springs Home roll).  
Third Film Feedback.  
Electrocuted 4-X, Second Series  
Pickle Wind (Print).  
Pickle Wind (Kalvar original)  
Kalvar Processing Attack.  
Photochromic Emulsion Loop.  
Raw EK 7366.  
7360 Sukiyaki.  
Pickled 3M 150 (twelve versions)  
First Film Feedback.



Tony Conrad

MUSICAL COMPOSITIONS

The Tortoise, His Dreams and Journeys, composer-performer collaboration with La Monte Young, Marian Zazeela, John Cale, and others; most significant recorded concert realizations on 6/14/63, 6/27/63, 6/21/63, 11/19/63, 9/27-29/63, 5/19/63, 10/9/64, 10/30-31/64, 11/20-21/64, 12/12/64, 3/4/65, 3/7/65, 12/4-5/65, 2/24-27/66, 7/29-30/66, and 8,20/66.

Fugue for Strings, 1961.

Emergency Landing, 1970.

Incidental Music for "Shower", Off-Broadway, 1965.

Taped Realization for New York Theater Strategy festival, 1973.

Soundtracks for Flaming Creatures, Chumlum, other Independent films by Smith, Rice, Helicz, etc., 1962-65.

"YELLOW MOVIE": A Partial listing of realizations:

(World premiere exhibition at Millemmum Film Workshop, 1973.)

"Yellow Movie 12/14-25/72" Emulsion: Citron tinted low lustre enamel, Speedflex Latex Colorizer, Brooklyn Paint & Varnish Co. Base: White seamless paper. 54 by 72 1/2 inches.

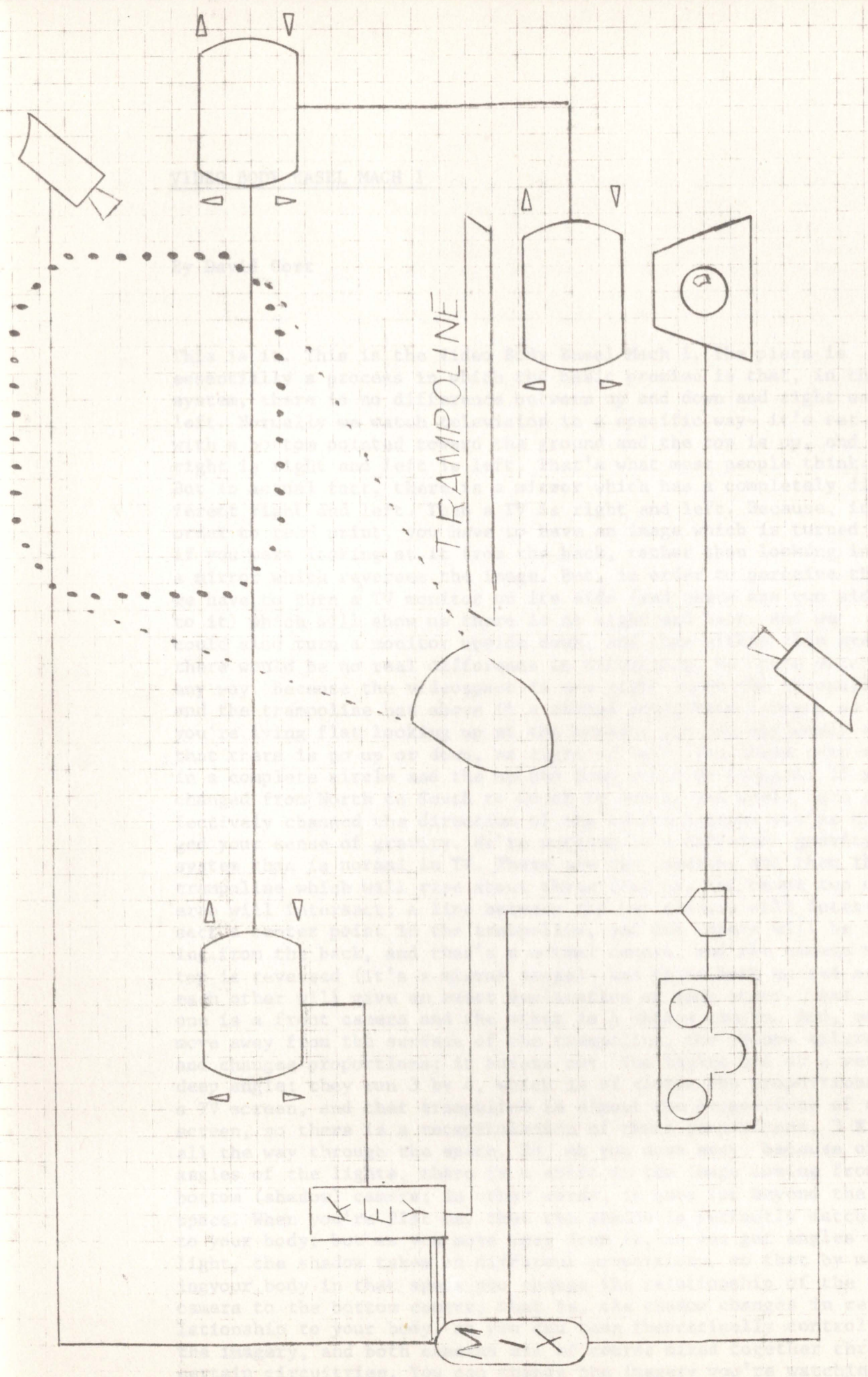
"Yellow Movie 12/17/72" Emulsion: White flat latex base, A\*C\*M\* Fabulous Flat 47 Col-O-Jar Base, Arthur C. Mangels Industries, Inc. Base: White seamless paper. 54 by 72 1/2 inches.

"Yellow Movie 3/5-6/73" Emulsions: Clear gloss varnish, Super Valspar #10. Base: Studio white seamless paper. 54 by 72 1/2 inches.



# VIDEO BODY EASEL MACH I

DAVID MALCOLM CORT





## VIDEO BODY EASEL MACH 1

By David Cort

This is it. This is the Video Body Easel Mach I. The piece is essentially a process in which the basic premise is that, in the system, there is no difference between up and down and right and left. Normally we watch television in a specific way- it's set up with a bottom pointed toward the ground and the top is up, and right is right and left is left. That's what most people think. But in actual fact, there is a mirror which has a completely different right and left. Then a TV is right and left. Because, in order to read print, you have to have an image which is turned as if you were looking at it from the back, rather than looking into a mirror which reverses the image. But, in order to perceive that, we have to turn a TV monitor on its side (and there are two sides to it) which will show us there is no right and left. And we could also turn a monitor upside down, and then within this system there would be no real difference in directions. We could watch it any way. Because the videospace is now right above the trampoline, and the trampoline has above it a raised projection screen, so as you're lying flat looking up at the screen, you can obviously see that there is no up or down, or right or left. You could turn around in a complete circle and the up and down would be changed. If you changed from North to South to South to North, you would have effectively changed the direction of the system because you've changed your sense of gravity. We're working in a different gravity system than is normal in TV. There are two cameras, and then the trampoline which will rise about three feet up, and those two cameras will intersect; a line between the two cameras will intersect a center point in the trampoline, and one camera will be facing from the back, and that's a normal camera, and the camera up top is reversed (it's a mirror image)- and those both matted against each other will give an exact duplication of each other. That is, one is a front camera and the other is a shadow camera. And, as you move away from the surface of the trampoline, the shadow enlarges and changes proportions; it bursts out. The lights are at a very deep angle; they run 3 by 4, which is of course the proportions of a TV screen, and that trampoline is almost the proportions of a TV screen, so there is a recapitulation of those proportions, 3 X 4, all the way through the space. So, as you move away, because of the angles of the lights, there is a shift in the image coming from the bottom (shadow) camera; in other words, it goes far beyond the space. When you're flat on, then the shadow is perfectly matched to your body; but as you move away from it, as you get angles and light, the shadow takes on different proportions, so that by moving your body in that space you change the relationship of the top camera to the bottom camera; that is, the shadow changes in relationship to your body, so you can then theoretically control the imagery, and both cameras are of course mixed together through certain circuitries. You can change the imagery you're watching up there, and on the sides (through several monitor displays) which



will explore the upness and downness, and rightness and leftness of the system (they'll be tipped over and turned upside down in different configurations). So there will be a burst of imagery essentially as you move your body, an illumination of imagery because the shadows will have changed sufficiently as you move to create another image which will be recorded in a "cut-through", like a matte, from a third piece of information which the students and myself will bring in, textual information which will be fed into the system by a video tape recorder, and then the sync from that VTR will support the system, that stuff coming in from the outside, being plugged into the system; so that you could be floating on water, on body landscapes like an armpit or an elbow, you could be floating on rushing water, and then by moving your body in these textures, you create distortions because of the shadow in the textures, and your body in relationship to those textures, and then hopefully we'll be able to get some sense of space, and the order and form that this particular space is defining. It's a different type of space. It's not normal space. It's videospace- it has different rules. Up and down aren't up and down, right isn't right and left isn't left. It's a space in which the figure and the shadow are interconnected, and it's an access space: It's a space into which people can feed information and physically participate in the image-making and in the image control. This is a basic aesthetic in which I'm involved. I believe that people should participate in image-making in TV, and not be manipulated by the images, but actually manipulate the images themselves, that is, the non-technoid person, the person who doesn't have any knowledge of equipment should be able to walk into the system and participate in image-making, and the porta-pak knowledgeable person can participate on that level, but essentially all my systems should be able to be participated in by non-technoids, and they should be able to have an experience of image control. This is in absolute contrast to broadcast television, which manipulates the passive viewer rather than allowing the viewer to do the manipulation. It's a destruction of that broadcast format in both the physical **sense** and the psychological sense, that is, we're destroying the format of a single channel piece (why can't that monitor be upside down?), and why do we have to watch TV and be hypnotized by it rather than doing something to it? Those are the two questions that we're confronting here. And why can't I have a sensual kinesthetic experience with television? Hopefully, the piece will come to the point where people who walk into the gallery can have that experience and come away with it.



DOUGLAS DAVIS (American, 1933 - )  
DAVID MALCOLM CORT (American, 1935 - )

IMAGES FROM THE PRESENT TENSE I, 1977. Working TV set turned to non-broadcast.  
Collection Finch College Museum of Art, New York City.

#### BIOGRAPHY

GOING IN. A videotape and film loop made in collaboration with Jud Yalkut.  
DAVID MALCOLM CORT. Super-8mm cartridge projector and Endless-loop video  
cartridge. First shown at the de Sauter Art Gallery, University of Santa  
Clara, California, October 1973.

I was born and educated in Boston, Massachusetts.

#### Exhibitions:

A Child's View of the World's Fair, 1968 at the Brooklyn  
Children's Museum.  
Cooperstown T.V., 1972, Fennimore House, New York State  
Historical Association, Cooperstown, N.Y.  
Videogames, 1973, Kirkland Art Center, Clinton, N.Y.  
David Cort With His Friends, 1974, The Kitchen, N.Y.C.  
The Videobody Easel, 1975, Wright State University, Dayton, Ohio.  
An Interactive Videospace Environment, 1975, The Everson Museum,  
Syracuse, N.Y.

My tapes have been played and/or commissioned by the Jewish Museum and the  
Metropolitan Museum of Art, N.Y.C.

I sit on the Board of Directors of Media Bus, Inc., Lanesville, N.Y. havine  
been one of the founding members of the Videofreex. Presently, a Visiting  
Artist-in-Residence at Wright State University, Dayton, Ohio.

ELECTRONIC ARTS INTERMIX, INC.,  
84 Fifth Avenue  
New York, N.Y. 10011



DOUGLAS DAVIS (American, 1933 - )

IMAGES FROM THE PRESENT TENSE I, 1971. Working TV set turned to non-broadcast. Collection Finch College Museum of Contemporary Art, New York City.

GOING IN, A videotape and film loop made in collaboration with Jud Yalkut, New York City, 1973. Super-8mm cartridge projector and Endless-loop video cartridge. First shown at the de Saisset Art Gallery, University of Santa Clara, California, October 1973.

"Davis' most well know image is that of the stripped-down, unmistakable structure of the television set itself, used as a portable icon - turned face to the wall in a darkened room, or left alone on a desolate city street. What could be uncovered by this seemingly simple gesture? Davis set out to exhaust the medium of its most captivating aspect by exposing video's strange blue light itself, and by perverting the very basis of the medium. This act was an early indicator of Davis' attitude toward the sculptural manipulation of the tools. The point of this perversion, however, was neither to put the viewer off nor to put the viewer on. Rather, in this work, IMAGES FROM THE PRESENT TENSE I (1971), Davis takes his first step outside of the realm of point-to-space communication and introduces a private message in an obscure and indirect way. 'De Kooning sits in front of the television set when he draws, with the lights off, not looking at what he is forming on the paper ... we don't need public communication...we should not reject messages that we don't understand... what we already know isn't good enough.'"

- David Ross, DOUGLAS DAVIS:VIDEO AGAINST VIDEO, ARTS MAGAZINE, December, 1974.

From these two points, it is clear that the overall direction in my work is "against video" in the sense that I am assaulting what the medium "is" and "has been" (that is, bland, fast, stupid, silly, and stiff).

- Douglas Davis interviewed by Jole de Saura, DOMUS magazine, February 1973.



## DOUGLAS DAVIS

### Lives and works

DD: The medium is at once of no importance and of the greatest importance. It is simply the latest tool to be adopted by contemporary art, which has been since Duchamp reaching for new means of expression: video is thus like film, light, sound, movement, linguistics. But it is far more profound in its implications than these tools because it can communicate instantly, everywhere. And it is related to the political and social power-complex, very directly. Art in a gallery or museum, or even a film theater, is confined. Art on television is free, loose, and dangerous.

JS: Is there a central axis that defines the various themes of your work or is it a problem that appears systematically in your work?

DD: It is hard to say this in words, because I am trying to search for a communication in video that is beyond words. But I can try. I think the central problems that are attached in my work are two:

1. How to communicate on a very intense, private and personal level through a public medium (videotape is public whether broadcast or seen in a gallery);
2. How to engage in a two-way dialogue with the eye and mind of the viewer that goes beyond Duchamp - who simply said first that art needs the viewer to complete itself. Is it possible to communicate telepathically through art, that is, to join with the other minds on a psychic and active level. If so, video is the way.

From these two points, it is clear that the overall direction in my work is "against video" in the sense that I am assaulting what the medium "is" and "has been" (that is, bland, fast, stupid, silly, and stiff).

- Douglas Davis interviewed by Jole de Sanna, DOMUS magazine, February 1975.

Rijksmuseum, Amsterdam, Holland, 1972

Athenaeum, Tallinn, Helsinki, Finland

Videotape Art, Whitney Museum of American Art, 1972

Ten Videotape Performances, Finch College Museum of Contemporary Art, 1971

Video From America, University of California Museum at Berkeley, 1971

### TELECASTS: VIDEOTAPE & LIVE

TOMBERSON show, NBC-TV, hosted by Tom Snyder, September 22, 1973 with David Rios, Nan June Paik, Peter Campus, and William Wegman.

THE BOSTON IMAGE, THE SLEEPING ROOM series, hosted by Robert Gardner.

WCVB-TV, Boston, 30 Minutes, partly with two way live dialogue by phone, July 27, 1975.

DOUGLAS DAVIS: VIDEO AGAINST VIDEO, VTR series, WNET-TV, Channel 13, N.Y., July 3 & 4, 1975.



DOUGLAS DAVIS

Lives and works  
in New York City

EXHIBITIONS

One Man Shows (Videotapes, Drawings, Prints, and Constructions)

San Francisco Museum of Art (video only), May 12-24  
Idea Warehouse (w/Stefanotty Gallery), Object, May 5 - 17  
Stefanotty Gallery, N.Y. (video only), April 26-May 31, (+ CATV Broadcast)  
Centro de Arte y Comunicacion, Buenos Aires, Argentina, April, 1975  
Fischbach Gallery, New York City, March-April, 1974  
St. Jude Invitational, De Saisset Museum, University of Santa Clara, Calif.  
1973  
Finch College Museum of Contemporary Art, New York City, 1973  
The Everson Museum of Art, Syracuse, New York, 1972  
The Kitchen, New York City, 1972, 1973  
Reese Palley Gallery, New York City, 1972  
Smithsonian Museum of History and Technology, 1970-71, (with Fred Pitts)

Group Shows

Sao Paula Biennale, Brazil, Fall 1975  
PROJECTED VIDEO, Whitney Museum of American Art, New York, June 1975  
Bodyworks, Chicago Museum of Contemporary Art, March-April, 1975  
Video Art, Institute of Contemporary Art, Philadelphia, Museum of Contemporary Art, Chicago, Cincinnati Art Museum, 1975  
Art Video Confrontation, Musee d'Art Moderne de la Ville de Paris, 1974  
Video/Art/Impact, Galerie Impact, Lausanne, Switzerland, 1974  
Editions Video Distribution, Galerie St. Germain, Paris, 1974  
Project '74, Kunstverein and Kunsthalle, Cologne, Germany, 1974  
Art Now '74, Kennedy Center for the Performing Arts, Washington, D.C., 1974  
Rijksmuseum, Amsterdam, Holland, 1972  
Ateneumin, Taidemuseo, Helsinki, Finland  
Videotape Art, Whitney Museum of American Art, 1972  
Ten Videotape Performances, Finch College Museum of Contemporary Art, 1971  
Video Free America, University of California Museum at Berkeley, 1971

TELECASTS: VIDEOTAPE & LIVE

TOMORROW show, NBC-TV, hosted by Tom Snyder, September 22, 1975 with  
David Ross, Nam June Paik, Peter Campus, and William Wegman.  
THE BOSTON IMAGE, THE SCREENING ROOM series, hosted by Robert Gardner,  
WCVB-TV, Boston, 90 Minutes, partly with two way live dialogue by phone,  
July 27, 1975.  
DOUGLAS DAVIS:VIDEO AGAINST VIDEO, VTR series, WNET-TV, Channel 13, N.Y.,  
July 3 & 6, 1975.



WNET-TV, Channel 13, N.Y.C. (two short works), April, 1975

The Austrian Tapes, ORF (Austrian Television Network), 1974-75

Today Show, NBC, 1973

Talk out! 1972, NCNY-TV, (Syracuse, N.Y.), with the collaboration of the Everson Museum of Art; the New York State Council on the Arts, and Intermedia Institute. A 3 1/2 hr. telecast of video work and live dialogue by phone and print-out with the viewing audience.

Video Carnival, 1972, made at the Children's Art Carnival in Harlem, for CATV, with Open Channel and The Museum of Modern Art, New York City.

Electronic Hokkaido, 1971, at WTOP-TV, Washington, D.C., with the Corcoran Gallery of Art and the National Endowment for the Arts (world's first live two-way television program, viewers joining in the creation of sounds and imagery).

Numbers: A Videotape Event, 1970, made at WGBH-TV, Boston, and telecast over PBS network as part of Video Variations, produced by Fred Barzyk and sponsored by the Boston Symphony Orchestra.

Sunrise Semester, 1971, CBS, (with Dr. Robert Jastrow, director, Goddard Institute of Space Studies).

#### EVENTS AND PERFORMANCES

Sequences/Night Video, Finch College Museum of Contemporary Art, October, 1971.

Look-Out!: A 24-Hour Earth Event for the Whole City, the Corcoran Gallery of Art, Washington, D.C., June 19th and June 20th, 1970.

Symbols: A Walking Event, The Smithsonian Institution, Washington, D.C., July 16, 1969.

Giveaway: An Event (with Gene Davis and Ed McGowin), Grand Ballroom, Mayflower Hotel, Washington, D.C., May 22, 1969.

Conceptual Art, a performance event for the New York Avant-Garde Festival, September 7, 1968.

Street Words (For Elaine Sturtevant), Washington, D.C., April 22, 1968.

Swimquip: A Week-Long Happening, Washington, D.C., July 15, 1967.

#### COLLECTIONS

Wallraf-Richartz Museum, Cologne, Germany

Finch College Museum of Contemporary Art, New York City

Rene Berger

James Harithas

De Saisset Museum, Santa Clara, California

Everson Museum of Art, Syracuse, New York

Panza Di Biumo, Milan, Italy

Museum of Modern Art, Caracas, Venezuela

#### GRANTS AND AWARDS

Art Critic in Residence, New York University Lecture Series, Spring, 1975

Research Fellow, Center for Advanced Visual Studies, MIT, 1973-74

Artist-in-Residence, TV Laboratory, Channel 13, New York City, 1972

National Endowment for the Arts, 1971

New York State Council for the Arts, 1971

Funk and Wagnalls Fellowship in Prose, Breadloaf Writers' Conference, Middlebury College, Vermont



## TEACHING

State University at Buffalo, experimental course in video (with Peter Campus)  
Visiting Artist, Northwood Experimental Art Institute, Dallas, 1972  
Visiting Artist, Corcoran School of Art, Washington, D.C., 1970-71  
Rutgers University, New Brunswick, New Jersey, 1957-59

## ACADEMIC FACTS

Rutgers University, M.A. 1958  
American University, B.A., 1956  
Abbott Art School, Washington, D.C.

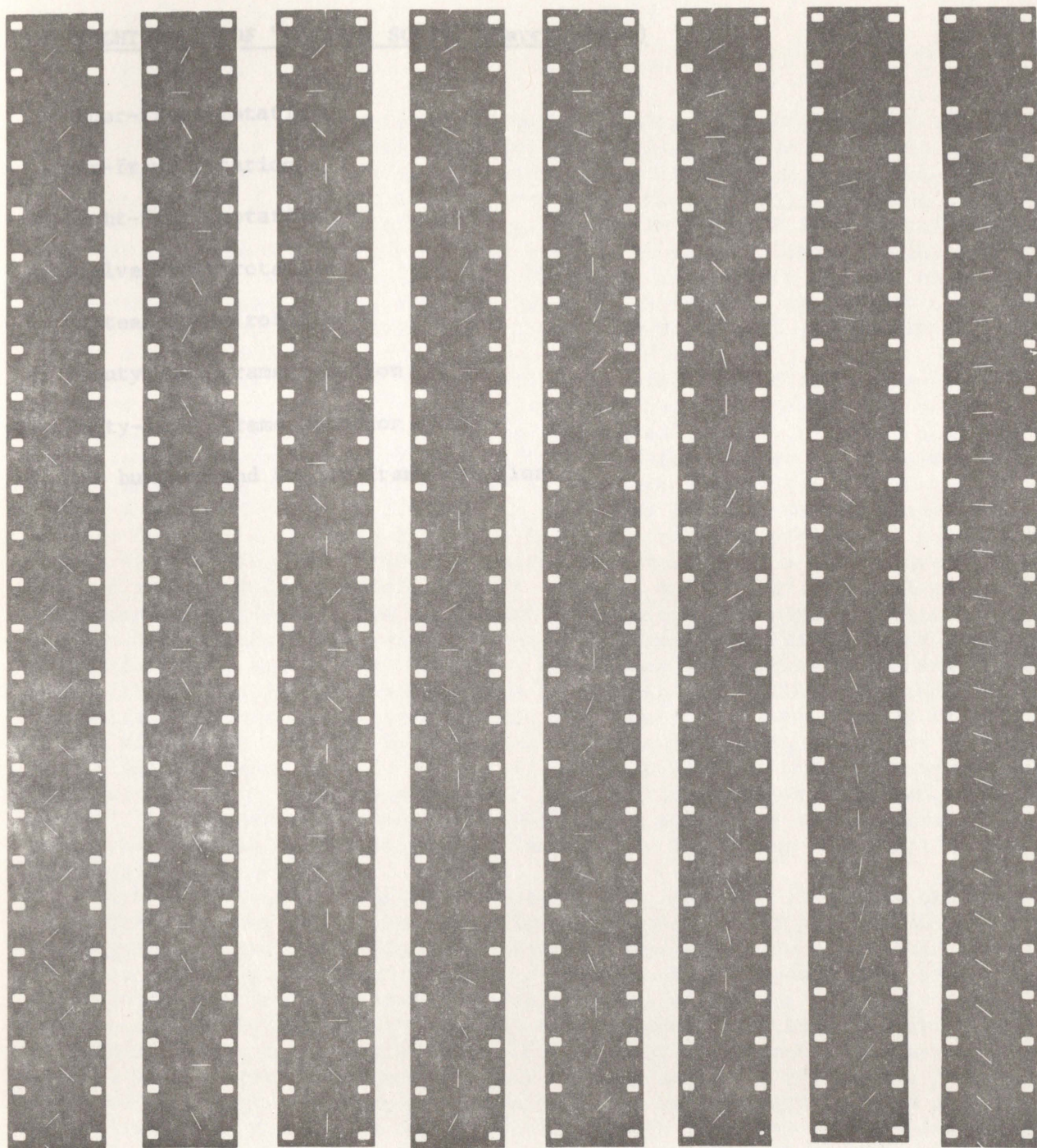
## ACADEMIC HONORS

Rutgers Advanced Studies Fellowship  
Women's Guild Fellowship, American University, 1955-56  
Omicron Delta Kappa (Scholarship-Leadership Honorary)  
President, Phi Delta Kappa (Journalism Honorary)

## BOOKS, ARTICLES, AND STATEMENTS BY DOUGLAS DAVIS

"Art as Act", Art in America, March-April, 1970  
Art and the Future, Praeger, N.Y., Thames and Hudson London, 1973,  
Dumont, Cologne, 1975.  
"For a New Aesthetic", The American Scholar, Winter, 1968-69  
"Random Notes on a New Television", Radical Software, Spring, 1971  
"Time! Time! Time!": The Context of Immediacy", The Museum of Modern Art,  
January, 1974.  
"Video Obscura", Artforum, April, 1972.  
"What is Content? Notes Toward an Answer", Artforum, October, 1973.







THE EIGHT PARTS OF "CONICAL SOLID" (March, 1974)

Notes on duration

1. Four-frame rotation
2. Six-frame rotation
3. Eight-frame rotation
4. Twelve-frame rotation
5. Sixteen-frame rotation
6. Twenty-four frame rotation
7. Forty-eight frame rotation
8. One hundred and twenty-frame rotation

A piece of paper on the wall is as much a duration as the projection of a film. Its only difference is in its immediate relationship to our perceptions.

A static thing, in terms of impulses to the brain is a repetitive event. Whether the locus for consideration is 'static' or 'moving', we deal with time-spans of attention, the engagement of cognition and memory within the context of art behaviour. Neither objects nor events are for the most part, accessible. They are rarely 'on show'. Since they are intentional, meaningful signs, this is of no consequence: once an idea is established 'in mind', it has entered the circuit of (art) ideas, and it won't go away, except through debate within the circuit. The apprehension of any artwork, static or moving, is a fleeting moment, as are all experiences. It is their mental residue that is important. One of the norms of film presentation has been 'limited, group access'. It has been necessary to assemble at a particular time to see the work, thus forming the social group, 'audience'. This group has specific behavioural characteristics.

With 'Fire Cycle' (MOHA Oxford June 9, '74, duration 13 hours) and 'Long Film for Four Projectors' (completed November 74, NYC), I established to my satisfaction that extending the duration could significantly alter the kind of concentration possible on the part of the spectator. Because the time-span of attention was not prescribed, the works being advertised as merely 'open' between certain hours, people came and went in their own time. The structure of each of them, though continually shifting, had a systematic evenness. No special viewing positions were dictated, and in each case the entire space was utilised such that there was no particular axis of attention (unlike earlier films like 'Line describing a Cone' where, though there was an infinite set of possible viewing positions, there was nevertheless, a one-line axis running through space, which in terms of eye direction, always ended at one point, the lens of the projector). When there were several people present at one moment, the scale was sufficient to provide spatial separation. These formal characteristics made possible a one-to-one relationship between spectator and work.



Anthony McCall, NY June '75



Born 1946 London. Resident in New York since January 1973.

Group Showings:

1972: Gallery House, London. "A Survey of the Avant-Garde in Britain" September-October.  
Camden Arts Centre, London. "Photography into Art" December-January.

1973: Biennale de Paris, September-October.

1974: Millenium, New York City, June.  
London Film-makers Co-op Cinema, June.  
Garage Art, London, June 18.  
Clocktower, New York City, June ("Work Words").  
Artists Space, New York City, December 2.

1975: Malmö Kunsthall, Sweden. "New Media 1"



# LINE DESCRIBING A CONE

Anthony McCall

Single showings:

1973: Fylkingen, Stockholm, Sep

1974: Royal College of Art Gall  
Museum of Modern Art, Oxf  
Collective for Living Cin  
November 3.

1975: Serpentine Gallery, Londo  
London Film-makers Co-op  
Iden Warehouse, New York

Line describing a cone is what I term a solid light film. It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen).

It is the first in what is now, a series.

It is projected in the normal way, on a 16 mm film projector.

Though inevitably there will be a wall that limits the length of the beam, a screen is not necessary.

The viewer watches the film, by standing with his, or her, back towards what would normally be the screen, and looking along the beam towards the projector itself. The film begins as a coherent line of light, like a laser beam, and develops through the 30 minute duration, into a complete, hollow cone of light.

Line describing a cone deals with one of the irreducible, necessary conditions of film: projected light. It deals with this phenomenon directly, independent of any other consideration.

It is the first film to exist solely in real, three-dimensional, space.

This film exists only in the present: the moment of projection. It refers to nothing beyond this real time. (In contrast, most films allude to a past time).

It contains no illusion. It is a primary experience, not secondary: ie the space is real, not referential; the time is real, not referential.

The form of attention required on the part of the viewer, is unprecedented. No longer is one viewing position as good as any other. For this film, every viewing position presents a different aspect. The viewer therefore, has a participatory role in apprehending the event: he or she can, indeed needs to, move around, relative to the emerging light-form. This is radically different from the traditional film situation, which has as its props, row upon row of seats, a giant screen and a hidden projection booth: here, the viewer sits passively in one position, whilst the images of the film are "brought" to the viewer; this viewer can only participate vicariously.

Statement by Anthony McCall from catalogue of 5th International Film Competition Knokke-Heist, Belgium, December 1974.

Performances:

1972: "Landscape for Fire" Reading  
"Landscape for Fire" North  
"Landscape for Fire" Oxford  
November 10.

1973: "Fire Cycles" William Pathe  
April 13.

1974: "Fire Cycle" Museum of Modern Art  
England. June 9.



Born 1946 London. Resident in New York since January 1973.

Group Showings:

- 1972: Gallery House, London. "A Survey of the Avant-Garde in Britain" September- October.  
Camden Art Centre, London. "Photography into Art" December-January.
- 1973: Biennale de Paris, September-October.
- 1974: Millenium, New York City, April 16.  
London Film-makers Co-op Cinema, June 12.  
Garage Art, London, June 18.  
Clocktower, New York City, June ("Work:Words").  
Artists Space, New York City, December 2.
- 1975: Malmo Konsthall, Sweden. "New Media 1" March-May.  
Biennale de Paris, September-October.

Single showings:

- 1973: Fylkingen, Stockholm, September 1.
- 1974: Royal College of Art Gallery, London, June 4.  
Museum of Modern Art, Oxford, June 9.  
Collective for Living Cinema & Film Forum, November 3.
- 1975: Serpentine Gallery, London, April 22.  
London Film-makers Co-op Cinema, April 26.  
Idea Warehouse, New York City, June 18-19.

Performances:

- 1972: "Landscape for Fire" Reading, England. June 10.  
"Landscape for Fire" North Weald, England. Aug 27.  
"Landscape for Fire" Oxford University, England, November 30.
- 1973: "Fire Cycles" William Patterson College, NJ, USA. April 13.
- 1974: "Fire Cycle" Museum of Modern Art, Oxford, England. June 9.



### Films:

- 1972: "Landscape for Fire" 16mm, colour, sync sound, 7½ mins.  
1973: "ABCD" 16mm, B&W, silent, 30 mins.  
"Line describing a Cone" 16mm, B&W, silent, 30 mins.  
1974: "Partial Cone" 16mm, B&W, silent, 15 mins.  
"Cone of Variable Volume" 16mm, B&W, silent, 15 mins.  
"Conical Solid" 16mm, B&W, silent, 10 mins.  
"Long Film for Four Projectors", 16mm, B&W, silent, 6 hours.  
1975: "Four Projected Movements" 16mm, B&W, silent, in 75 minute cycles, with no maximum duration.  
"Long Film for Ambient Light" silent, in 24 hour cycles.

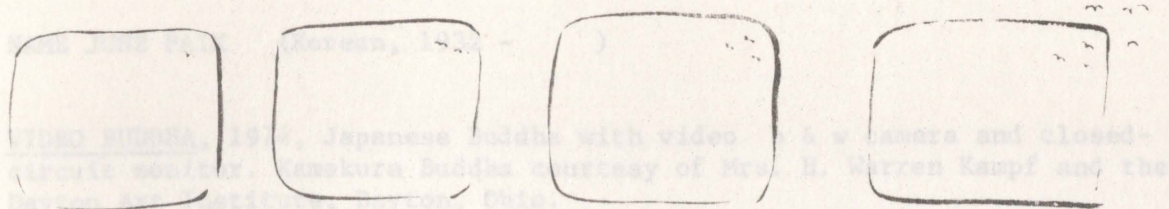
### Publications:

- 1973: "Black Solid" (New York City).  
"Yellow Solid" (New York City).  
1974: "Article" (New York City).  
"Wallpaper" No 1, September. (London & New York).  
"Wallpaper" No 2, December. (London & New York).  
1975: "Wallpaper" No 3, April. (London & New York).

### Selected Bibliography:

- Art & Artists, London, March 1973: "On Conditions (the work of Anthony McCall)" Felipe Ehrenberg.  
Studio International, London, Feb 1974: "Vision Column" Malcolm Legrice.  
Studio International, London, Sept 1974: "Vision Column" Malcolm Legrice.  
Art & Cinema, NYC, Vol.1 No 3, '73-'74: "Line describing a Cone", Alan Gerstle.  
Catalogue of the 5th International Experimental Film Competition at Knokke: "Line describing a Cone: a statement" Anthony McCall.  
Art & Cinema, NYC, Vol 2 No 1, '74-75: "Partial Cone, Conical Solid and Cone of Variable Volume" Katrine Martin.  
Artforum, NYC, May 1975: "A Conversation on Knokke and the Independent Filmmaker" Annette Michelson & P.Adams Sitney.  
On Site, NYC, No 5&6, Nov 1974: "Fire Cycles" Anthony McCall.





PAPER TV (VIDEO BUDDHA) 1973, Pen, brush and ink, white grease pencil on black construction paper, Collection of Joel Yalkut and Jeni Engel.

## Nam June Paik

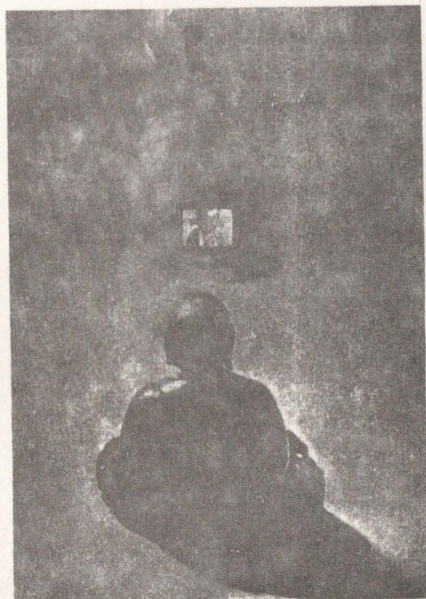
Paper TV and Video Buddah

In November 1973, he was artist-in-residence at Wright State University, Dayton, Ohio.

February 1975, Tuesday thru Saturday from 10 to 6

René Block Gallery Ltd.

409 West Broadway New York 10012 Telephone 431 8430



« Vidéo-Buddha » 1974  
Nam June Paik



NAME JUNE PAIK (Korean, 1932 - )

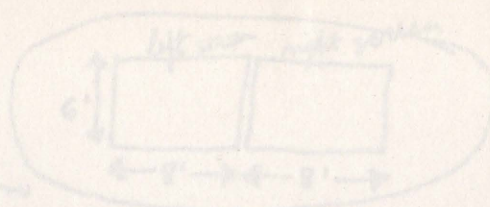
VIDEO BUDDHA, 1974, Japanese Buddha with video b & w camera and closed-circuit monitor. Kamakura Buddha courtesy of Mrs. H. Warren Kampf and the Dayton Art Institute, Dayton, Ohio.

PAPER TV (VIDEO BUDDHA) 1975, Pen, brush and ink, white grease pencil on black construction paper, Collection of Jud Yalkut and Jeni Engel.

Nam June Paik was born in Seoul, Korea, in 1932.

In November 1973, he was artist-in-residence at Wright State University, Dayton, Ohio.





## 2-Screen version

APPARENT MOTION (1975, color, silent, project at silent speed only, 30-minutes)

Production assistance: Creative Artists Public Service Program (CAPS).

The images for this project were first obtained by enlarging, with an optical printer, frames of evenly distributed grain particles from a black and white strip of underexposed 8mm Tri-X film. The resulting film black and white Plus-X copy was again blown up with an optical printer to make a negative on high contrast stock. In the final stage, using an optical printer, color gels were employed to code each of the up-to-six layers of superimposed images of grain fields; this was recorded on fine grain Ektachrome Commercial color stock. What began as dark grain particles in relatively clear (light toned) emulsion, in the 8mm specimen, at the last stage, have become colored images of grain particles in a dark field.

The left screen of the film strictly documents the original 8mm footage's frame to frame discontinuities of particle distribution, allowing the various interactions of superimposed image layers to generate what appear to be patterns of "movement". On the right screen, individual frames are extended in time ("frozen") in various proportions so as to: (1) closely observe-analyze the bases of the illusions of "movement" subjectively experienced in the first half of the film; and, (2) generate further, more complex illusions of "movement" through forms of stratification of the image levels. The "old" phenomenon, described first by Karl Lachmann in his book "The Psychology of Illusions" (1912), is the subjective factors involved in viewing what appears to be a continuous motion when, as in this film, there is no such motion.

Mao-Tze Tung said:

"U.S. Imperialism is just

~~a shadow of~~ <sup>the</sup> a paper tiger";

Nam June Paik said:

"Asian mysticism is

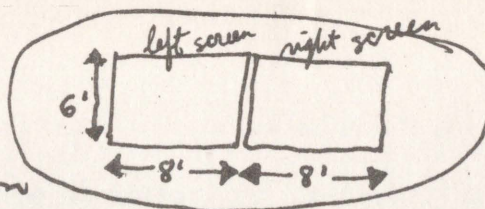
just a shadow of

Paper TV".

for Jud and Jeni,

Paik '75





2-screen version

APPARENT MOTION (1975, color, silent, project at silent speed only, 30 minutes)

Production assistance: Creative Artists Public Service Program (CAPS).

The images for this project were first obtained by enlarging, with an optical printer, frames of evenly distributed grain particles from a black and white strip of underexposed 8mm Tri-X film. The resulting 16mm black and white Plus-X copy was again blown up with an optical printer to make a negative on high contrast stock. In the final stage, using an optical printer, color gels were employed to code each of the up-to-six layers of superimposed images of grain fields; this was recorded on fine grain Ektachrome Commercial color stock. What began as dark grain particles in relatively clear (light toned) emulsion, in the 8mm specimen, at the last stage, have become colored images of grain particles in a dark field.

The left screen <sup>piece</sup> ~~first half~~ of the film strictly documents the original 8mm footage's frame to frame discontinuities of particle distribution, allowing the various interactions of superimposed image layers to generate what appear to be patterns of "movements". On the right screen, ~~alternately~~ individual frames are extended in time ("frozen") in various proportions so as to: (1) closely observe-analyze the bases of the illusions of "movement" subjectively experienced in the first half of the film; and, (2) generate further, more complex illusions of "movement" through forms of stratification of the image levels. The "phi" phenomenon, described first by the gestalt psychologist Max Wertheimer (1912), begins to explain the subjective factors involved in viewing what appears to be continuous/directional motion where, as in this film, there is no such actual movement. There have been some claims made, in the last sixty years, that there is no essential difference between actual movement and apparent movement perception; however, even today the issue remains highly problematic and non-conclusive. An intelligent survey of the research done in the perception of movement is found in Lloyd Kaufman's Sight and Mind (N.Y., Oxford Univ. Press, 1974), pp. 367-408.

In photography and film the light sensitive silver halide particles which form images are distributed evenly and randomly in gelatin across the image support plane so that the images recorded attain high legibility while the granular infrastructure of the image itself is relatively unnoticable. In film, with its succession of frames of such so-called "grain", it is important that each frame's particle structure be totally ~~different from the other frames so that the structure~~ different than -- discontinuous with -- the particle structures of the other frames so that no infrastructural "movement" patterns occur, which would create for the viewer a conflict of perceptual attention as the viewer follows the ~~recorded~~ illusions of movement of the recorded images. The random distribution of "grain" in the filmic temporal sequence should be expected to produce no more than an effect of non-directional "motion", somewhat related to the auditory effect of "white noise". However, what is ironic is that the human observer will perceive what appears to be definite forms of continuous-directional motions in experiencing "grain", when the "grain" is blown up enough to be observed as ~~largely~~ a field of discrete particles. By coding these fields, numerous forms of apparent movement may occur. What I am proposing in this project is that even at the infrastructural level -- and contrary to its intended purposes -- the bases of film's illusionistic movement can be discerned. One might hypothesize that film is, in this respect, ~~thoroughly~~ thoroughly illusional, on all levels from its most obvious recorded-image plateaus to its most primary image-forming depths.



## BIOGRAPHY

Born in Denver, Colorado, 1943.  
Founded the Denver Experimental Film Society, 1962.  
B.F.A. in Painting, University of Denver, 1964 (cum laude).  
Founded the Indiana University Experimental Cinema Group, Bloomington, 1965.  
M.F.A. in Visual Design, Indiana University, 1966 (cum laude).  
Administered courses in personal filmmaking, photography and experimental design, Maryland Institute of Art, Baltimore, 1967-70.  
Founded the Personal Cinema Group, Maryland Institute of Art, 1968.  
Administered film workshop at Aspen School of Contemporary Art, summer, 1968.  
Developed an undergraduate film program for the Art Department of Antioch College Art Building, 1971.  
Participated in formation of a Communications Department, Antioch College, 1971.  
Administered film production, film history and film aesthetics courses, Antioch College, 1970-73.  
Developed an undergraduate documentary film program and a graduate film studies program, Antioch, 1972.  
Part-time consultant to Special Programs division of Oregon State Executive Department, Salem, Oregon, 1972. Application of General Systems models to human perception behavior.  
Administered film history and analysis of "films by artists" courses, Summer Institute in the Making, Knowing & Judging of Film/Media, State University of New York at Buffalo, Summer 1973.  
Administering film making and analysis courses and research seminars, Center for Media Study, State University of New York at Buffalo, Sept. 1973 -

## PUBLICATIONS

"Red, Blue, Godard", Film Quarterly, summer, 1966.  
"Notes on Films", Film Culture, #47.  
"Notes on Films", Interfunction, #4, (Cologne, 1970).  
"Interview" by Jud Yalkut, East Village Other, vol. 4, #33, July 16, 1969.  
"Blank Deflections: Golden Cinema", Film Culture, #48/49.  
"Words Per Page", German translation by Birgit Hein, Xscreen, (Phaidon-Verlags-GmbH., Cologne, 1971).  
"Words Per Page", Afterimage, #4, (Cambridge, England)  
"Words Per Page", Form and Structure in Recent Film at the Vancouver Art Gallery ed. Dennis Wheeler, Talonbooks, 1973.  
"Notes on Films", New Form in Film, ed. Annette Michelson (Montreux, 1974).  
"Hi 'hay yeh folks, step on in' and 'tranverse 'yr present' position" (Letter of dedication of T,O,U,C,H,I,N,G, to David Franks), to be published in forthcoming Film Culture.  
"-UR(i)N(ul)LS:TREAM:S:S:ECTION:S:SECTION:S:S:SECTIONED(A)(lysis),JO:'1968-70'", to be published in forthcoming Film Culture.  
"A Cinematics Model for Film Studies in Higher Education", publication forthcoming.  
"Statement on Matisse", Forthcoming in Art in America.  
"Letter" (concerning film programming at "Projekt 74"), Flash Art (#48-49).



# BIBLIOGRAPHY

(Asterisks denote most adequate descriptions of work)

- "Experiments in Perception," Takahito Iimura, Film, vol 10, #1, 1968, Japan.
- "Knokke Film Festival Report", David Curtis, International Times, Jan. Feb. 1968, England.
- "Movie Journal," Jonas Mekas, Village Voice, May 22, 1969.
- "The Avant Garde Film," P. Adams Sitney, Changes, #7.
- \* "Structural Film," P. Adams Sitney, Film Culture, #47, and book Film Culture Reader, ed. Sitney.
- "Why do People Like Morbid Movies?", Jonas Mekas, New York Times, August 3, 1969.
- Underground Cinema, Parker Tyler, Grove Press, 1969.
- Introduction to the American Underground Film, Sheldon Renen, Dutton, 1968.
- Experimental Cinema, David Curtis, University Books, London, 1971.
- "Sensible New Trends in Experimental Films," Paul Shrader, Los Angeles Times September 9, 1971.
- \* "Paul Sharits: Illusion and Object," Regina Cornwell, Artforum, September 1971.
- "At the Whitney Museum," Grance von Hulsteyn, Show Business, Jan. 7, 1971.
- "Screen: 3 Products of AFI," Vincent Canby, New York Times, Jan. 8, 1971.
- Underground Cinema, Birgit Hein, (Cologne, 1971)
- "Freeing Film", John Du Cane, Time Out, November 3 - 9, 1972, London.
- \* "Stop Time," Rosalind Krauss, Artforum, April, 1973.
- Occhio Mio Dio: Il New American Cinema, Alfredo Leonardi (Feltrinelli, Milan, 1971).
- "Real Time/Space," Malcolm Le Grice, Art & Artists, December 1972.
- "Review of SOUND STRIP/FILM STRIP", "New York Letter", Douglas Crimp, Art International, March 1973.
- "Underground Film," Birgit Hein, Magazin Kunst #41
- "Some Formalist Tendencies in the American Avant-Garde Film," Studio International, October 1972.
- "Film Is....?", Simon Field, Art & Artists, Vol. VI, #9, December 1971.
- \* Visionary Film, P. Adam Sitney (Oxford Univ. Press, 1974)
- "Reflected Light: Independent Avant-Garde Festival," Tony Rayns, Sight and Sound, (winter, 1973-4)
- \* "Paul Sharits and the Critique of Illusionism: an Introduction," Annette Michelson, Projected Images, (Walker Art Center Exhibition Catl.) Minneapolis, Fall, 1974.
- "Reviews" (Bykert Gallery exhibition of SYNCHRONOUSOUNDTRACKS), Roberta Smith, Artforum, Sept. 1974.
- "Movie Journal", (Bykert Gallery exhibition of SYBCHRONOUSOUNDTRACKS), Jonas Mekas, Village Voice, May 19, 1974.
- New Form in Film, (Exhibition Catalogue), ed. Annette Michelson (Montreaux, 1974)
- Eine Subgeschichte des Films Lexikon des Avant-gard-Experimental-und Underground, Hans Schengl and Ernst Schmidt Jr. (Suhrkamp Verlag, Frankfurt, 1974).
- Film as a Subversive Art, Amos Vogel (Random House, 1974)
- "Movie Journal" (Review of Whitney Museum screenings of "Color Sound Frames") Jonas Mekas, The Village Voice, (XX, 4, Jan. 27, 1975, pp 79-80).
- "Avant Gard Cinema Significance Revealed in Sharits' 1960's Films", Anthony Mannon, Buffalo Evening News, Weds. Jan. 22, 1975.
- "Independent Films: Light/Environment", Leonard Horowitz, Soho Weekly News, Feb. 6, 1975.



International Who's Who in Art and Antiques, ed. Ernest Kay (Melrose Press Limited, Second Edition, Cambridge, Eng., 1975).

Recent Radical Film, Regina Cornwell (one of 12 lecture texts with accompanying slides, Art Information Distribution, P.O. Box 757, Cooper Station, NYC, 10003, 1975.)

"Reviews" (Bykert Gallery exhibit, 1972), Rosemary Mayer, Arts, (Feb. 1973).

#### INDIVIDUAL EXHIBITIONS

- 1968 Jewish Museum, N.Y. (screening)  
Museum of Modern, N.Y. (screening)
- 1972 Bykert Gallery, N.Y.  
Anthology Film Archives, N.Y. (screening)
- 1974 Bykert Gallery, N.Y.  
Galerie Ricke, Cologne
- 1975 Whitney Museum of American Art, N.Y. (One week screening)  
Galerie Projection, Cologne (screening)

#### GROUP EXHIBITIONS AND FILM FESTIVALS

- 1966 "20 Years of American Personal Cinema," National Museum of Art, Tokyo
- 1967 "5th Avant-Garde Festival," New York  
"4th International Experimental Film Competition," Knokke-Le Zoute
- 1968 "14th Annual Robert Flaherty Seminar"  
"2nd Annual Yale Film Festival"  
"Toyko Film Art Festival," Sogetsu Kaikan Hall  
Jewish Museum (Program of work in Independent Filmmakers Series)
- 1969 "7th Avant-Garde Festival," New York  
"3rd Annual Yal Film Festival" (out of competition)  
Paula Cooper Gallery, New York  
"XXIII Festival d'Avignon," Avignon  
"Experimenta 3," Frankfurt  
"7 ½ New York Film Festival," Elgin Theater, New York  
"Isreali International Film Festival," Tel-Aviv  
"La Quinzaine des Realisteurs," Cannes
- 1970 "Incontri Internation Del Cinema," Sorrento, Italy  
"Happenings and Fluxus," Kolnischer Kunstverein, Cologne  
"International Underground Festival," London  
"Art 70", Kunsthau, Basel  
Whitney Museum (Daily exhibition of Razor Blades for one week)  
"Information", Museum of Modern Art, New York  
"Filmfestival Verlin"  
"La Biennale di Venezia: Seminario Internazionale di Studi sul cinema "underground", Italy.  
Museum Hamburg, Germany  
Kunstmuseum Luzern, Switzerland
- 1971 "Festival du Underground," Museum of Modern Art, Paris  
"Sonsbeek 71," Rijksmuseum Kroller, Holland  
Stadt Museum, Bonn, Germany  
"Art 1", Internationale Kunst-Messe, Basel



- 1972 "TEN" Contemporary Arts Museum, Houston, Texas (three month exhibition)  
 of four-screen environmental film piece SOUND STRIP/FILM STRIP  
 "Hamburg Filmschau 72", Hamburg  
 "Internationale Kunst-und Informationsmesse," Dusseldorf  
 "Art 2", Internationale Kunst-Mesee, Basel  
 "Documenta 5," Kassel  
 "New Forms in Film," Solomon R. Guggenheim Museum  
 "Internationale Kunst-und Informationsmesse," Dusseldorf  
 "Form and Structure in Recent Cinema", Vancouver Art Gallery  
 Contemporary Arts Center, Cincinnati, (2 month exhibition of INFERENTIAL  
 CURRENT and "Frozen Film Frames I and II")  
 "Art Systems II," Museum of Modern Art, Buenos Aires, (September '72) and  
 at the Museum of Fine Arts, Santiago de Chile (Nov. '72)  
 "Fluxshoe," a Fluxus exhibition circulated throughout England by the  
 University of Exeter, Exeter, England (winter 1972-73)
- 1973 "Options & Alternatives: Some Directions in Re-ent Art," Yale Univ.  
 Art Gallery, (Spring 1973)  
 "Underground Festival 3," Filmstudio 70, Rome (April 1973)  
 "Art 3", Internationale Kunst-Messe, Basil  
 "Festival of Independent Film," National Film Theater, London, (Sept, 1973)  
 "Performances, Music, Film," Contemporary Arts Museum, Houston,  
 (month long exhibition of super 8 loop cartridge form of INFERENTIAL  
 CURRENT), (sept. '73).  
 "Internationale Kunst-und Informationsmesse," Dusseldorf  
 "Film als Kunstwerk, Retrospect," Kolner kunstmarktes (Sept. 73)  
 "L'Avant Gard Americaine," Studio Christine 2, Paris (Oct. 73)  
 "The Mystic Circle," Byrnaby Art Gallery, Burnaby, B.C. (Dec 73)  
 "Six Filmmakers", Albright-Knox Art Gallery (Dec 73)
- 1974 "KLANG/LIGHT/DUFT" --Spiele", Theatre an Turm, Frankfurter Bund  
 fur Volksbildung in Verbindung mit dem Hessischen Rundfunk,  
 Frankfurt, (March 74)  
 "Premiere Screenings of Films by S.U.N.Y. Filmmakers", University  
 wide Celebration of the Arts, S.U.N.Y. at Fredonia, (April 74)  
 "Film As/On Art", in association with the exhibition "Art Now '74",  
 American Institute Film Theatre, Kennedy Center for Performing  
 Arts, Washington, D.C. (June 74)  
 "New Forms in Film; Cinema d'avant garde Americain", Maison des  
 Congres, Montreux, Switzerland  
 "Projected Images", Walker Art Center, Minneapolis (Sept 74)  
 "Kolner Kunstmarktes", (scores) (Oct 74)  
 "Experiment in Film", Casino Knokke-Heist, Belgium (Dec 74)  
 "Metamusik-Festival," Berlin (Fall 74)  
 "Festival Internacional de Cine Experimental para Formatos no Comerciales",  
 Centro do Arte y Comunicacion (CAYO), Buenos Aires (Sept 74)
- 1975 "Art Film Tour 1974/75", circulated by Arts Council of Great Britain  
 "Drawings by American Artists", Museum Leverkusers, Germany (May)

#### AWARDS/GRANTS

(In 1968 I decided not to enter works in competitive film festivals).



Production grant, American Film Institute, 1968  
 Yale Film Festival: N:O:T:H:I:N:G received Honorable Mention by Micheal Snow  
 and was given one of several "2 prizes" by Ed Emshwiller, 1968  
 Ford Foundation Humanities Grant, Antioch College, 1970  
 Ford Foundation Humanities Grant, Antioch College, 1971  
 National Endowment to the Arts, Public Media Grant (for 6-screen  
 environmental film piece), Washington, D.C. 1974  
 Creative Artists Public Service Program (CAPS), New York, 1975

#### LECTURE APPEARANCES WITH FILMS

University of Colorado; "Cineprobe" (Museum of Modern Art, N.Y.); Purdue Univ., Indiana Univ. Yale Univ., Kansas City Art Institute; University of Illinois (Chicago Medical); Millennium Film Studies (N.Y.); Skidmore College; "New American Cinema Workshop" (Western Michigan University); Chicago Art Institute; U.C.L.A.; San Francisco State College; London Arts Lan; Chelsea Art School (London); Oesterriches Filmmuseum (Vienna); Museum of Modern Art (Stockholm); Kino Theatre (Munich); City Theatre (Cologne); "New Arts Symposium" Findlay College, Ohio; Univl of Denver; Ohio Univ. (Athens); Living Arts Center (Dayton); University of Victoria, B.C., San Francisco Art Institute; Mills College (Oakland); Harpur College (State University of New York); Calif. Institute of the Arts (Los Angeles); Univ. of California (Santa Cruz); John Herron School of Art (Indianapolis); Kent State University (Ohio); Univ., of Chicago; "Hamburg Filschau 72" (Hamburg); University of Wurzburg; "Documenta 5" (Kassel); California College of Arts and Crafts (Oakland); Vancouver Art Gallery; Vancouver City School of Art; Princeton Univ. (New Jersey); Carnegie Institute Museum of Art (Pittsburg: 2 week seminar "New American Cinema as Information Matrices: An Alternative to the 'Structuralist' Mode of Film Criticism" Feb. 1973) Cleveland Art Institute (Spring 1973); Univ. of Rhode Island, Kingston (spring 1973); Univ. of Rochester, N.Y., (Spring 1973); State University of New York, Buffalo (Spring 73 and Summer 73); Carnegie Institute Art Museum; Pittsburg (Fall 1973); Royal Film Archives, Brussels (Spring 1973); Filmstudio 70, Rome (Spring 1973); Forum fur aktuelle Kunst; Innsbruck, Austria (Spring 73); Stadtische Gallerie Im Lenbachhaus, Munich (Spring 73); American Arts Center, Paris (Spring 73); Univ. of Hartford Art School, Conn. (Fall 1973); McGill Univ. Montreal (Spring 1974); Antioch C. (Spring 1974); N.A.M.E. Gallery, Chicago, (Spring 74); Rutgers Univ., N.J. (Spring 74: S.U.N.Y. at Purchase) (Spring 74) Virginia Commonwealth College, Richmond (Spring 74); Ricke Gallery, Koln (Summer 74); Walker Art Center, Minneapolis (Fall 74); Minneapolis School of Art (Fall 74); Erie County Public Library, Buffalo (Jan. 75); Millenium Film Workshop, NYC, (May 75).

#### OTHER

Interviewed by Hollis Frampton for S.U.N.Y. at Buffalo Media Study Tape Archives (Part of "Oral History of the New American Cinema" Series at S.U.N.Y.) Spring 73  
 Interview of film artist Gunvor Nelson for SUNY at Buffalo M.S. Tape Archives Dec. 73



Panel Member, College Art Association meeting (panel concerning film teaching)  
Detroit, Jan 74

Presentation of paper at "Seminar in Film Teaching Making" SUNYAB (Dec 73)

Interview of film artist Tony Conrad for SUNY at Buffalo Media Study Tape  
Archives (Feb 74)

Interviewed on video tape by James Blue, Director of Media Center, Rice  
University (Summer 74)

Panel member, "New Form in Film" festival, Montreux, Switzerland

Interviewed on "Magazine of the Arts," Channel One West German Television  
Summer 74

Cochairperson of College Art Association of America Committee on Film, 1975

Interviewed by P. Adams Sitney, "Art's Forum", Radio Station WCM, NYC Jan. 1975

Member of "American Seminar of Film" (sessions at SUNY at Buffalo, Fall 1974,  
Harvard, Winter 1974-5, New York Univ. Spring 1975.

Presented paper "Strategies in Documenting Film" (unpublished) and screened  
several of my own films "American Seminar of Film", New York Univ. 5/9/75

Interviewed as guest filmmaker in Ms. Annette Michelson's Graduate seminar of  
economics of independent filmmaking, New York Univ. May 14, 1975

Interviewed on RNate Strauss's "Art Beat", Amherst Cablevision, Amherst, N.Y.  
April 1975

Artist-in-Residence, Artpark, Lewiston, N.Y., (July 1975)

Presentation of paper ("A Cinematics Model for Film Studies in Higher Education"  
at the conference "Film and the University", C.U.N.Y. July 1975

#### COLLECTIONS (Film Prints)

Anthology Film Archives, N.Y.

Museum of Modern Art, N.Y.

Oesterreichisches Filmmuseum, Vienna

Royal Film Archives of Belgium, Brussels

Kolnischer Kunstverein, Cologne

Museum of Modern Art, Paris

Wallraf-Richartz Museum, Cologne

British Arts Council, London

United States Information Agency

Rice University, Houston

California Institute of the Arts, Valencia

San Francisco State College, San Francisco

Maryland Institute of Art, Baltimore

New York City Public Library, N.Y.

#### COLLECTIONS (Other works)

Wallraf-Richartz Museum, Cologne ("Frozen Film Frame: Ray Gun Virus")

Galerie Ricke, Cologne, ("Frozen Film Frame: T,O,U,C,H,I,N,G")

#### DISTRIBUTION AND SALES OF FILMS

New York Filmmakers' Cooperative, 175 Lexington Avenue, N.Y.C

Castelli-Sonnabend Tapes and Films, 420 W. Broadway, N.Y.C.

Canyon Cinema Cooperative, Rn. 220 Industrial Cntr. Bldg., Sausalito, CA 94965

Galerie Projection, Rinkenpfuhl 20-26, (Rinkenfor), 5 Cologne 1, Germany



Freunde der Deutschen Kinemathek e.V., Welserstrasse 25, 1 Berlin 30, Germany  
P.A.P. Film, Fohrenstrasse 11A, D-8031 Grobenzell, Munich, Germany  
London Filmmakers' Cooperative, 13A Prince of Wales Crescent, London NW1  
Canadian Filmmakers' Distribution Centre, 406 Jarvis St., Toronto, Ontario M4Y 2G6.  
Cooperative Cineastes Independents, 2026 rue Ontario , est, Montreal, 133, Quebec  
Pari Films, 4 rue Edouard Nortier, 92 Neuilly, France

LEASE AND SALE ("Locational" works, etc.)

Bykert Gallery, 24 E. 81 st., N.Y.C. 10024  
Galerie Ricke, Rinkenpfuhl 20-26 (Rinkenhof), 5 Cologne 1, Germany



JUD YALKUT (American, 1938 - )

REAL AND ILLUSIONARY WATERWALL (1969-75), 6' x 8' waterwall, 16mm continuous run cartridge projector, high pressure mercury vapor arc lamp, and 16mm film shot at 3200 frames per second.

Mercury vapor lamp hardware and original conceptioning and consultation, Thanks to Roger Gilbert, President, Oriel Optics, Stamford, Connecticut.

Thanks also to Bob Debke, Pleasing Plastics, Cincinnati, Ohio; Tracey Kinsel and Don White of Bell Laboratories, New Jersey; and Arturo Cuetara.



## PROPOSAL FOR THE DEVELOPMENT OF A COMPLETE ULTRAVIOLET PROJECTION SYSTEM

By Jud Yalkut, Copyright 1969 (excerpts)

With the exception of fluorescing surfaces on human bodies, costumes and other moving objects, the body of ultra violet luminescing effects has thus far been confined to static images and compositions. It is the intention of this proposal to initiate an interest in the production of moving fluorescent images through an ultraviolet projection system onto luminescent surfaces and substances.

As a filmmaker interested for some time in the effects of ultraviolet luminescence, I attempted some experiment in 1966 in the production of ultra violet moving image projections. These early "primitive" attempts worked, but posed basic problems to be surmounted for continued and more sophisticated work.

At the time of these experiments, I foresaw the possibility of projecting moving images, photographed on motion picture film, through ultraviolet transmission systems onto multi-fluorescing surfaces. I made such attempts with black and white since the color effects would originate from the projection surfaces themselves. In the course of these probings, it became clear to me that full realization of this technique would necessitate the use of a highly efficient ultraviolet trasmitting, condensing and projection system.

Of prime importance in the development of such a system, I would consider the following points:

1. The testing of existing projection lamps for their maximum ultraviolet transmittancy factors and, if necessary, the development of a projection source producing a maximum middle-range (3000-2000 Angstroms) Ultraviolet radiation, and contained within a transparent bulb material of extremely low ultraviolet absorbing characteristics. A fruitful line of investigation may be into open and closed arc sources, which are known to be the most efficient sources of UV.

2. The testing and/or development of projection optics parts with a maximum level of ultraviolet transmittancy. This would include the condensing lens, any heat-resistant glass, as well as the projection lens. A useful reference occurs in ultraviolet microscopy, where a mercury arc is used within a quartz housing, since quartz is transparent in the desired wavelength region.

3. Possibly of equal importance is the efficiency of ultraviolet transmittancy of the film base and emulsion upon which the images are recorded.

The entire optics of the projection system would have to allow for the maximum ultraviolet transmittancy through its transparent elements, with the final separation of the active ultraviolet actualized by the visible light absorbency of the filters passing the ultraviolet projection heam beyond the projection lens.

One final note is in order on the possible nature of the projection surfaces, which may be solid, liquid, or gaseous. Walls and screens can be arranged which are coated with fluorscing compounds; liquid sprays, fountains, or waterfalls may contain fluorescing pigments or fluorescin dyes; or smoke and non-toxic gaseous elements containing actively fluorscing particles may be used to create other fluxing and metamorphosing areas. Such projections on all of these material states of surfaces, which might also include balloons or inflatables filled with fluorescing gases, indicate a high level of effectiveness in the creation of environmental projection systems.





Bell Telephone Laboratories

Holmdel, New Jersey 07733

Telephone 201-949-3000

May 28, 1969

MR. B. KLUVER  
Experiments in Art and Technology, Inc.  
235 Park Avenue South  
New York, New York 10003

Dear Billy:

I have discussed this proposal with Jack Tomlinson, who is working with U.V. We think the idea is sound and would work with relatively little development. Mr. Yalkut seems to know what he is talking about. All of his technical remarks are correct. He has apparently demonstrated the concept previously using ordinary projectors with U.V. filters. As he points out, much better results would be obtained with mercury vapor arc lamps and quartz optics. A water or other filter would be necessary to prevent the film from burning up. We don't know anything about the spectral characteristics of film, but no doubt Kodak has that information. The whole scheme, of course, depends on having a film transparent to the U.V.

We think that a trial system could be assembled from available U.V. lamps and lenses, using standard projector housings. If non-sharp images are okay, uncorrected lenses of quartz alone would be much cheaper than achromats of quartz-fluorite. We would suggest "Oriel\*" as lamp suppliers and "Special Optics\*" for lenses. Other suppliers may be found in "The Optical Industry and Systems Directory\*".

As to who would be interested -- for support perhaps the film companies -- for development maybe "Oriel" or many other companies listed in the Optical Directory.

One final word on safety. U.V. may damage eyes or give sunburn or produce poisonous ozone. This should be looked into.

See you on your next visit.

Best regards,

TOM BRIDGES

TJB:vmg



EXPERIMENTS IN ART AND TECHNOLOGY, INCORPORATED

June 19, 1969

Jud Yalkut  
~~7th Street~~ Marks Place #18  
New York, N.Y. 10003

Dear Jud,

Roger Gilbert, the president of Oriel Optics, called to say that they would be interested in sponsoring the hardware end of your ultra violet projection system (excluding the film and filmmaking itself). He would like to talk with you about the beginning of July.

If you would call me at E.A.T. I shall give you all the details.

Sincerely,

*Peter Poole*

Peter Poole

*Gilbert  
Returning  
on July 2nd -*

PP:nk

Call to meet

*Stanford, Conn.  
1 Market St.  
06902*

*office -  
203-348 -*

*4247*

*home*

*203-655-3541*

*July 20 tentative  
call before*

*Grand Central 9:55 \$1.84 to Stanford  
10:25  
11:20  
12:25  
1:25*



# **ORIEL CORPORATION**

of America



June 19, 1975

Mr. Jud Yalkut  
Art Department  
Wright State University  
Dayton, Ohio 45431

Dear Jud:

It was good to hear from you again. I'm glad that things are going well for Jennie and you.

Enclosed is our new catalog. The source we are considering is shown on page 76. It is essentially similar to that you used before but has a more efficient lens and a smaller power supply.

You are welcome to borrow a source for a couple of months. We would only ask that you mention our company name in whatever way is appropriate.

I'm looking forward to hearing from you about mid July to set up a date in August.

My best to Jennie.

Best Regards,

ORIEL CORPORATION of America  
by:

Roger Gilbert Jr.  
President

RGjr:ig

Enclosure



JUD YALKUT

Resume

1938 Born in New York, New York.

1953 Graduated as Art Major, High School of Music and Art, New York, New York.

1954-1956 Attended the City College of New York, and McGill University, Montreal, Canada.

1961 Began filmmaking.

1964-1968 Filmmaker member of pioneer artist-engineer multi-media combine USCO.

1965-present Began collaborative work with Korean video artist Nam June Paik, in a series of infacings of the film and video media.

1969 Began work directly in the video medium. Filmmaking continues.

TEACHING

1968 Artist-In-Residence and Director of the Creative Film Workshop, Spring Arts Festival, the University of Cincinnati, Cincinnati, Ohio.  
Director, Summer Project In The Film, Horace Mann School, Riverdale, New York.

1968-1973 Instructor, Experimental Film, the Film School of the School of Visual Arts, New York, New York.

1969 Guest lecturer, Yale University, New Haven, Connecticut.

1970-1971 Guest lecturer, Intermedia workshop, New York University School of the Arts, New York, New York.

1971-1973 Instructor, the Millenium Film Workshop, New York, New York.

1972-1973 Video instructor, New York University School of Continuing Education, New York, New York.  
Film and video instructor, York College, the City University of New York, Jamaica, New York.

1973-present Assistant Professor of Art, Studies in Experimental Media, Wright State University, Dayton, Ohio.



PUBLICATIONS

- 1966-1969 Critique writer, ARTS magazine, New York, New York.
- 1967 Avant garde critic, THE WEST SIDE NEWS, New York, New York.
- 1968 Avant garde critic, THE NEW YORK FREE PRESS, New York, New York.  
Summer, contributor, FILM QUARTERLY, Berkeley, California.  
Fall, contributor, THE TULANE DRAMA REVIEW, New Orleans, Louisiana.
- 1969 Light art columnist, CHANGE magazine, New York, New York.
- 1969-1970 Contributor, BIJITSU TECHO, art monthly, Tokyo, Japan.
- 1969-1970 Film columnist, THE EAST VILLAGE OTHER, New York, New York.
- 1970 Contributor, COUNTDOWN magazine, The New American Library, New York, New York.
- 1972-1973 Host, THE INNER CINEMA, film interview radio program, WBAI-FM, New York, New York.  
Host, ARTISTS AND CRITICS, panel discussion program, WBAI-FM, New York, New York.
- 1972-present Preparation of book, ELECTRONIC ZEN: THE ALTERNATE VIDEO GENERATION, Gordon and Breach Science Publishers, New York, New York.
- 1970 Contributor, RADICAL SOFTWARE, New York, New York.

SELECTED EXHIBITIONS, ONE MAN SHOWS, FESTIVALS AND AWARDS

- 1966 Symposium of Kinetic Art, the University of California, Berkeley, California.
- 1966-1967 PROJECTED ART, the Finch College Museum of Art, New York, New York.
- 1967 THE PROJECTED IMAGE, the Institute of Contemporary Art, Boston, Mass.  
ENVIRONMENT II (With Charles Ross and USCO), the Architectural League, New York, New York.  
SCULPTURE-NEW YORK SCENE (with USCO), the Riverside Museum, New York, New York.  
DOWN BY THE RIVERSIDE (with USCO), the Riverside Museum, New York, New York.  
LOWER EAST SIDE-PAST AND PRESENT (with USCO), the Jewish Museum, New York, New York.



- DESTRUCTIFILM, projection environment, the Judson Gallery, New York, New York.  
Second Tokyo Art Film Festival, Sogetsu Art Center, Tokyo, Japan.  
Fifth Ann Arbor Film Festival and Tour, Ann Arbor, Michigan.  
Foothills College Film Festival, Los Altos Hills, California.  
Award of Merit, First Bellevue Experimental Film Festival, Bellevue, Washington.
- 1968 Jury Prizewinner, the Fourth International Experimental Film Competition, Knokke-Le-Zoute, Belgium.  
Second prize, Sixth Ann Arbor Film Festival, Ann Arbor, Michigan.  
Third Tokyo Art Film Festival, Sogetsu Art Center, Tokyo, Japan.  
PERSONAL CINEMA series, the New York Film Festival, New York, New York.  
Special mention, First Annual Berkeley Experimental Film Festival, Berkeley, California.
- 1969 Judge, Kenyon Film Festival, Kenyon College, Gambier, Ohio.  
Second Annual Kenmore Independent Film Festival, Boston, Mass.
- 1970 Informationsschau, Mannheim Film Festival, Mannheim, Germany.  
VISION AND TELEVISION, the Rose Art Museum, Brandeis University, Waltham, Mass.  
American Film Encounter, Sorrento, Italy.
- 1971 First Video Festival and one-man shows, the Kitchen, New York, New York.  
International Festival of Film in 16mm, the Musee Des Beaux Arts, Montreal, Canada.  
American Underground Weekend, the Museum of Modern Art, Paris, France.
- 1971-1973 Four programs, THE NEW AMERICAN FILMMAKERS SERIES, the Whitney Museum of American Art, New York, New York.
- 1972 Cineprobe, the Museum of Modern Art, New York, New York.  
Second Video Festival and one-man shows, the Kitchen, New York, New York.  
Film retrospective, the Everson Museum of Art, Syracuse, New York.  
Guest artist (also in 1973), the Television Laboratory, WNET-TV, New York, New York.  
Second Video Festival, the Kitchen, New York, New York.  
Yale Film Festival, Yale University, New Haven, Connecticut.  
Award for Exceptional Merit, Third International Festival of Short Films, Philadelphia.
- 1973 International Computer Arts Festival, the Kitchen, New York, New York.  
Third Video Festival, the Kitchen, New York, New York.  
First Video Festival, Videoball, Antioch College, Baltimore, Maryland.  
Filmmaker, JOHN CAGE AT 60, produced for broadcast by WGBH-TV, Boston, Mass.



Jud Yalkut resume (Page 4)

- 1973-1974 CURCUIT, touring video exhibition; the Everson Museum of Art, Syracuse, New York; Cranbrook Academy Museum, Bloomfield Hills, Michigan; the Henry Gallery of the University of Washington, Seattle, Washington; the Boston Museum of Fine Arts, Boston, Mass.; Koelnischer Kunstverein, Cologne, Germany.
- 1974 Second International Computer Arts Festival, the Kitchen, New York, New York.  
Fourth Video Festival, the Kitchen, New York, New York.  
FROM FILM TO VIDEO, Anthology Film Archives, New York, New York.  
OPEN CIRCUITS, video symposium, the Museum of Modern Art, New York, New York.  
Professional Filmmaker Grant, the Ohio Council On The Arts.
- 1975 Rencontre Internationale Ouverte De Video, Espace Pierre Cardin, Paris, France.  
Faculty Exhibition, Wright State University, Dayton, Ohio.  
Co-Director (with Nam June Paik), SUITE 212, television broadcast series, WNET-TV, Channel 13, New York, New York.  
Film/Video Festival, Indianapolis Museum of Art, Indianapolis, Indiana.

SELECTED COLLECTIONS

The Royal Film Archive of Belgium.  
The New York State Council On The Arts.  
The New Jersey State Council On The Arts.  
The Ohio Arts Council.  
Koelnischer Kunstverein, Happening and Fluxus Collection.  
American Federation of the Arts, distribution collection.

JUD YALKUT: A FILMOGRAPHY

IN-CAMERA SUPERIMPOSITIONS: The USCO and other Kinetic Films.

DIFFRACTION FILM (1965), 16mm, color, silent (24 FPS), 10 minutes.  
TURN TURN TURN (1966), 16mm, color, sound, 10 minutes.  
US DOWN BY THE RIVERSIDE (1966), 16mm, color, sound, three minutes.  
CLARENCE (1965-8), 16mm, color, sound, 10 minutes.  
LE PARC (1966), 16mm, color, sound, 4:30 minutes.  
MOONDIAL FILM (1966), 16mm, black and white, sound, four minutes.

THE PARTICIPATING CAMERA: Film Journals and Diaries.

METAMEDIA (1966-71), A Film Journal of Intermedia and the Avant Garde 1966-70, 16mm, color, silent, 50 minutes.  
KENYON FILM (1969-72), 16mm, color, silent, ten minutes.  
JOHN CAGE MUSHROOM HUNTING IN STONY POINT (1972-3), 16mm, color, silent 10 minutes.



VIDEOFILMS (With Nam June Paik)

BEATLES ELECTRONIQUES (1966-9), 16mm, color and B & W, sound, three minutes.

VIDEOTAPE STUDY NO. 3 (1967-9), 16mm, black and white, sound, four minutes.

P+A-I(K) (1966), 16mm, color, sound, ten minutes.

ELECTRONIC MOON, 16mm, color, silent and sound (1967), only original concert version.

ELECTRONIC MOON NO. 2 (1969), 16mm, color, sound, 4:30 minutes.

CINEMA METAPHYSIQUE NO. 1 (1966-72), 16mm, black and white, three minutes.

CINEMA METAPHYSIQUE NOS. 2, 3 and 4 (1967-72), 16mm, black and white, ten minutes.

CINEMA METAPHYSIQUE NO. 5 (1967), 16mm, color, silent (24 FPS), three minutes.

ELECTRONIC FABLES (1971), 16mm, color, sound, ten minutes.

WAITING FOR COMMERCIALS (1972), 16mm, color, sound, eight minutes.

SYNAESTHETIC FILMS

KUSAMA'S SELF-OBLITERATION (1967), 16mm, color, sound, twenty-three minutes.

AQUARIAN RUSHES (1970), 16mm, color, sound, fifty minutes.

PLANES (1968-72), 16mm, color, sound, seventeen minutes.

SLOP PRINT (1973), 16mm, color, sound, three minutes.

CHINA CAT SUNFLOWER (1973), 16mm, color, sound, five minutes.

W.S.U. (1974), 16mm, color, sound, seventeen minutes.

Most of the above films (with the exception of ELECTRONIC MOON NO. 1 and W.S.U.) are available for rental through the Filmmakers' Cooperative, 175 Lexington Avenue, New York, New York. Selected films are also available from the Canyon Cinema Cooperative in Sausalito, California; the American Federation of the Arts, New York, New York; the Tokyo Underground Film Center, Tokyo, Japan; the London Filmmakers' Cooperative, London, England; the Cooperative Cineastes Independants, Montreal, Canada; the Galerie Christine Aubry, Paris, France. Videotapes by Jud Yalkut are distributed by Electronic Arts Intermix, 84 Fifth Avenue, New York, New York 10011.